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May  
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By Don McCathren  
(Story on page 48)

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# The School Musician

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 30, No. 9

May, 1959

## IN THIS ISSUE

They Are Making America Musical .....	4
<i>Earl Erickson, Charter Member of the American School Band Directors Association, Director of Instrumental Music, St. Peter, Minnesota.</i>	
Brass Workshop .....	6
Smart Ideas .....	8
Let Me Answer Your Flute Questions .....	10
Band Stand .....	12
Percussion Clinic .....	14
Drum Major and Twirling Workshop .....	16
Clarinet Corner .....	18
String Clearing House .....	20
Band Music Laboratory .....	22
Double Reed Classroom .....	24
Audio-Visual Aids .....	26
Sports and Music . . . For Parents Only Series .....	28
Choral Folio .....	30
Book Reports .....	33
Exchange Concert Idea .....	34
Organization of a Massed Band? .....	36
National Music Conference .....	38
Meet Our Mrs. Music Merchant .....	42
Status of the Copyright Agreements — CBDNA — MPA — MPPA .....	44
After High School — What Then? .....	46
The New Sound — The Clarinet Choir .....	48
Burlingame High School Orchestra Visits Brussels World's Fair .....	50
American School Band Directors Association . . . Official Section .....	52
National Catholic Bandmasters Association . . . Official Section .....	54
Phi Beta Mu . . . Official Section .....	55
American Bandmasters Association Favors Establishment of Band Directors Congress .....	56
American String Teachers Association . . . Exclusive Section .....	58
Accordion Briefs . . . Exclusive ATG Section .....	59
Organ Talk .....	59
Teen-Agers Section .....	60
Modern Music Masters . . . Official Section .....	62
Classified Advertising .....	78

Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Alvin Nelson and John Fitzer, Art Production. Mary Louise Fletcher, Teen-Age Editor. THE SCHOOL MUSICIAN. is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

Entered as second class matter at the post office at Rochelle, Illinois, under the Act of March 3, 1879. Published monthly except July and August by THE SCHOOL MUSICIAN. Subscription rates: One year, Domestic, \$3.00. Foreign countries, \$3.50. Single copies, 35c; 2 years, \$5.25; 3 years, \$7.50. Forrest L. McAllister, Editor and Publisher. Address all subscriptions, editorial and remittance mail to executive offices, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill., Phone 6-5862. Allow five weeks from the time subscription remittance is mailed from subscribers post office to the time the first copy of magazine is received.



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## "They Are Making America Musical"



### Earl Erickson of St. Peter, Minnesota

Charter Member, American School Band Directors Association

"The best way to learn to appreciate fine music is to perform with a high class organization in high school," says Earl Erickson, a Charter Member of the American School Band Directors Association, and Director of Instrumental Music, St. Peter, Minnesota.

Mr. Erickson received his advanced training at Mankato State College, Minneapolis College of Music, and the University of Colorado. He is currently working on his Doctor Degree at the University of Colorado. His major instrument is the Bb clarinet, having started playing at an early age.

His first teaching positions were at Le Sueur and North Mankato, Minnesota. He then moved to St. Peter in 1936, his present position. Since arriving at St. Peter, he has an outstanding record. His concert band has been a consistent winner in district contests, having won 19 consecutive ratings at "A", including two A-plus, and one A-double plus rating.

Erickson is a composer and author of over fifty published compositions. He is especially well known for his fine arrangements for flute trio with piano accompaniment. He is also the director of top winning glee clubs and choral groups in his school. His music groups enjoy spacious quarters in the new high school. His concerts are broadcast live from the beautiful new auditorium. A year ago his band was honored by being named "Band Of The Week" and broadcast live over radio station WCCO, Minneapolis.

He is an active member of Phi Delta Kappa fraternity and Rotary International. His favorite hobbies are: traveling, composing, arranging, fishing, and golf. He is indeed proud of his work.

(Turn to page 55)





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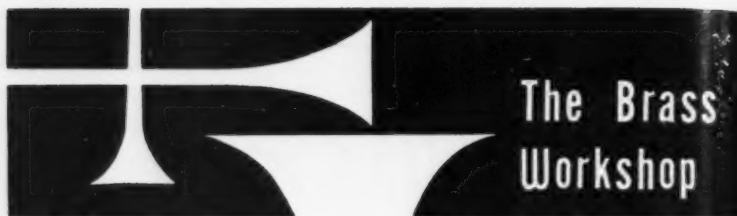
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## The Brass Workshop

By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

### New Music Reviews

*Ode to Remembrance*, by Francis E. White, Cornet solo with piano, Published by Ludwig Music Co., \$1.50

This solo is excellent in its musical requirements and is an interesting challenge to the young aspiring soloist. It is very carefully edited, reasonable in its endurance demands and exploits the range of the instrument wisely. It is the required solo in Pennsylvania and a class A selection in Wisconsin. Recommended.

*Waltz (Album for the Young)*, by Tschaiakovsky, arranged by Floyd O. Harris, cornet solo with piano, published by Ludwig Music Co., .75

This is a very nice melodious solo for the junior high player requiring a top space G and written in comfortable register for the instrument. It will get your players out of the rut of playing in flat keys exclusively and into D major! Modest technical requirements and easy accompaniment.

*Andante con Moto*, by Joseph Catizone, trumpet solo with piano, published by Volkwein Bros., .60

Here is a fine training solo with theme and three variations for the young player. It also requires a top space G in range which is prepared. The number is melodious and has an attractive accompaniment. Most suitable for study of lyric style and single tonguing.

*Annie Laurie, Air Varié*, by Arthur Pryor, arranged by Glenn P. Smith, trombone or baritone solo with piano, published by Ludwig Music Co., \$1.50

Glenn P. Smith, trombone instructor at University of Michigan, has edited this splendid solo with care and taste. It is a work that every fine young trombonist should consider as part of his repertoire. It requires a fine development in terms of range, embouchure control, slide technique, tone and musical style. It will aid the young player in gaining a command of these vital necessities in his striving toward artistry. Advance players — highly recommended.

Publishers should send all material for review direct to Mr. Reynolds.

*March*, by Arthur R. Custer, for trombone and piano, published by Lavell Publishing Co., \$1.00

This 1959 publication is not a traditional march. It alternates 2/4 and 3/4 time in a declamatory style. It is atonal in harmonic concept and contemporary in spirit. It is not an "audience pleaser" but presents some interesting problems for the young player, especially rhythmically. High A flat is the top note demand and the pianist should be quite capable.

*Bonnie Eloise, Air Varié*, by I. J. Masten, arranged by Clifford P. Barnes, Cornet duet with piano, published by Ludwig Music Co., \$1.25

Based on a melody by John Rodgers Thomas, this duet includes three artistic variations which are quiet tasteful and interesting. Technical demands are most modest for both players and the top register demand is a prepared high B natural. The selection has interest and audience appeal and is most appropriate for the instrument. An excellent duet — recommended.

*Two Buckaroos*, by Floyd O. Harris, cornet duet with piano, published by Ludwig Music Co., .85

Two Buckaroos is an attractive cornet duet for those two young junior  
(Turn to page 64)

### WILLIAM D. REVELL,



Conductor, Univ. of Michigan Bands, Ann Arbor, Mich. says: "I enthusiastically endorse and recommend this method and I am sure that it will prove a most valuable contribution to the art of trumpet and cornet playing and to the teaching of these instruments. The manner in which Mr. Ronka introduces the problems of the student and teacher has impressed me deeply."

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## Selmer Introduces Beautiful Gold Folios

A rich metallic gold music folio has been made available to music dealers by H. & A. Selmer Inc., Elkhart, Indiana.

According to Nilo Hovey, Selmer's educational director, the eye-catching folio features two side vertical pockets which are said to be much more convenient for handling music and to keep sheets from falling out.

Besides the practical aspects of the Selmer folio, it also gives an added attractiveness to bands and orchestras.

As an added innovation, it features

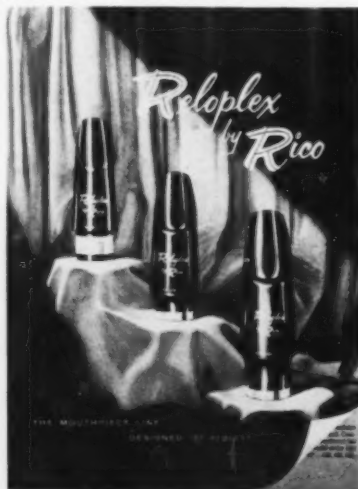
a "warm up scale" for every band instrument and is divided in harmony parts for interesting playing. The scale was proposed by Nilo Hovey.

The folios are available through all Selmer dealers.

## Rico Introduces New Line of Mouthpieces

Created "by request" of its many reed and musical accessory customers, a new line of mouthpieces — Reloplex by Rico — is announced by Rico Products, of Hollywood, California. The new "Reloplex by Rico" mouthpieces will be on display at leading music stores this month.

Coinciding with this announcement Rico is offering a fully illustrated brochure on the new line. The brochure not only sets forth the advantages of Rico's new Reloplex material and design, but reveals a newly developed simplified system of facing designations whereby the customer can use just one number and one letter to



choose from 12 different combinations of tip openings and facing lengths in each instrument — clarinet, alto sax, or tenor sax.

Copies of the brochure may be obtained on request. Address: Rico Products, 155 North La Brea, Hollywood 36, California.

## Linton New Bassoon To Make Debut In School Market



Mr. Jack Linton, President of Linton Mfg. Co., of Elkhart, Indiana has announced that his company is now in full production on a new Full Heckel System Bassoon which retails at \$440.00. The strong Lintonite body allows one to stand the boot joint in a container of water without damage to the instrument. "You can throw away the book on 'Meticulous Care of the Bassoon'", says Mr. Linton. He states further, "Because this bassoon is more durable than most clarinets, music dealers will include it in their rental programs and sell it to individuals the same as any other instrument".

The new Linton Bassoon Model is "5K". For further information, write direct to Mr. Linton in Elkhart.

## New Film Strip on Violin Making Available From Scherl & Roth, Inc.

An educational film strip, "Violin Making in Europe and Violin Adjusting in the U.S.A." with accompanying sound tape and pamphlet, has been produced by the educational department of Scherl & Roth, Inc., manufacturers and distributors of Roth stringed instruments. The narration is by Frank W. Hill, President of The

(Turn to page 47)



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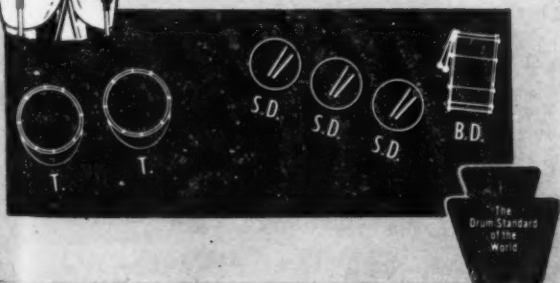
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# Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

It is always an enjoyable experience to present a clinic to instrumental music directors. One reason is because those who attend them are usually the people who are constantly looking for ways to improve their teaching. Therefore, they bring questions and problems that can be discussed to advantage.

Many of the questions are fundamentals — not always fine points and "tricks" — and if these fundamentals had been a part of these teachers' basic knowledge of woodwinds, they might have been saved many a difficult hour of teaching. Let's take, for instance, the fundamental of producing a tone on the flute. Many beginning students want to pucker the lips and reach out to the flute to get that first

Publishers should send all material for review direct to Mrs. Poor.

tone. If this isn't corrected immediately he will go on from there getting the best tone that he can under the circumstances, but soon reaching the inevitable limit in quality. Many teachers know that the general idea is to smile when trying to get that first tone, but that will miss the boat, too, unless care is taken to see that the *opening* is small enough. Also the air column must hit the opposite edge of the hole in exactly the right spot.

What is just above has been said in this column several times before, but evidently bears repeating. And while

the written word can be clear enough (we hope) nothing can substitute in these situations for actual demonstration.

## Recorder Music

The renewed interest in recorder playing is evident in the amount of music being lately published for these instruments. Even if no one uses the publications for recorder playing, they are valuable contributions to flute literature. They are not too technical since the recorder itself limits the technique due to the fact that it has no keys other than for the fourth finger right hand. Also the music stays in the middle range since that is about the extent of the recorder.

Most of the music for recorder comes from the classical period or between the 17th and 18th centuries. There are also some contemporary works being written. The recorder is especially popular with adults who wish to learn to play an instrument quickly since there is very little embouchure problem. The alto recorder is the most popular. It has the best tone quality and most satisfactory range. The soprano is quite reedy in sound and also shrill in the upper

(Turn to page 66)



FRANCES BLAISDELL  
Solo Flutist, N.Y.C. Ballet  
Faculty, Manhattan School of Music



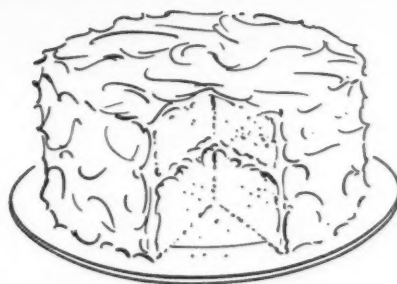
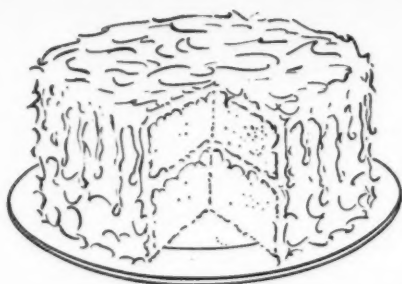
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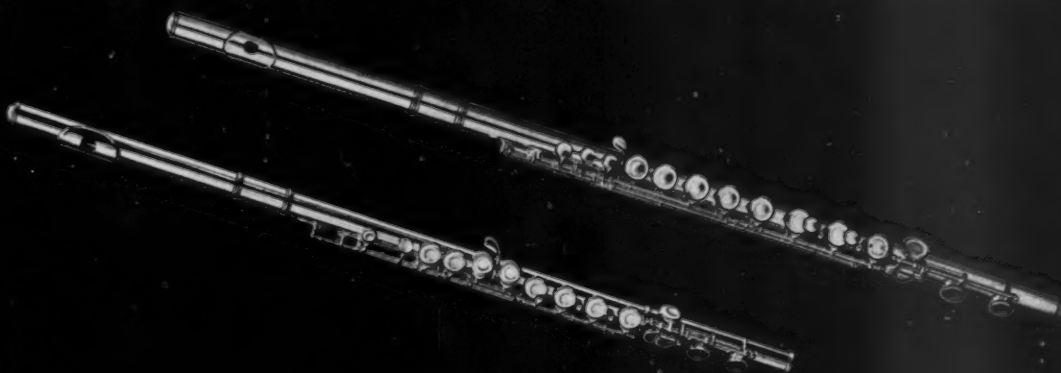
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By Arthur L. Williams, A.B.A., C.B.D.N.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**CBDNA Elected to Membership  
In National Music Council**

Word has just been received (March 6, 1959) that the College Band Directors National Association has been officially elected to membership in the National Music Council. Since few may know about the National Music Council we propose to give as much information as we can on this page. The source of this information is the official letterhead of the National Music Council.

Founded in 1940, and chartered by the Congress of the United States in 1957, the National Music Council is a Non-Profit Membership Corporation, served by Howard Hanson, Director of the Eastman School of Music, Rochester, New York as *President* and *Chairman of the Board*, and Edwin Hughes, 117 East 79th Street, New York 21, N. Y., as *Executive Secretary*.

Other officers are:

*First Vice-President:* Mrs. Ronald A. Dougan

*Second Vice-President:* Paul Cunningham

*Secretary:* William R. Steinway

*Treasurer:* Walter G. Douglas

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The 46 Member Organizations as of March 6, 1959 follow:

1. Amateur Chamber Music Players
2. American Academy of Teachers of Singing
3. American Composers Alliance
4. American Guild of Authors and Composers
5. American Guild of Musical Artists

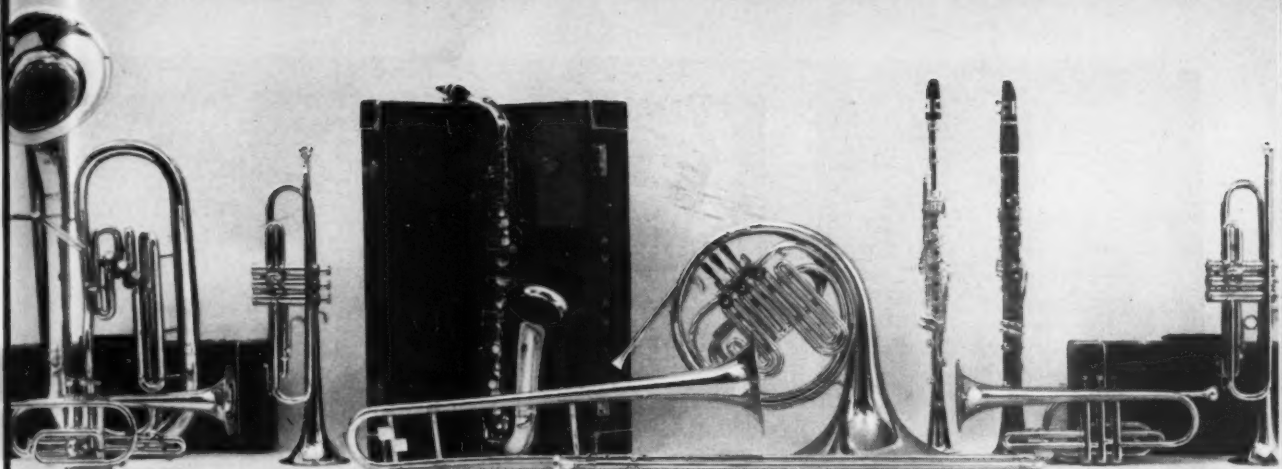
6. American Guild of Organists
7. American Matthey Association
8. American Music Center
9. American Musicological Society
10. American Performing Rights Society, Inc.
11. American Society of Composers, Authors and Publishers (ASCAP)
12. American Society of Music Arrangers
13. American String Teachers Association
14. American Symphony Orchestra League
15. Broadcast Music, Inc.
17. College Band Directors National Association (CBDNA)
17. Delta Omicron
18. Hymn Society of America
19. Institute of Jazz Studies
20. League of Composers — International Society for Contemporary Music, U. S. Section
21. Leschetizky Association of America
22. Moravian Music Foundation
23. Mu Phi Epsilon

(Turn to page 38)



**CBDNA PICTURE OF THE MONTH . . . .** Band Stand page salutes the RICKS COLLEGE SYMPHONY BAND, under the direction of Jay L. Slaughter, who is also Chairman of the Music Department. Ricks College is located in Rexburg, Idaho. This fine band not only presents several concerts each year in Rexburg but tours the state of Idaho and sometimes makes extended tours into neighboring states. In addition to serving the College Band Directors National Association as North West Division Chairman (1958-1960), Mr. Slaughter is at present Governor in District 1 of Kappa Kappa Psi and Tau Beta Sigma, National Honorary Band Fraternity and Sorority. We extend our congratulations to Jay L. Slaughter and his Viking Bands (Marching-Symphony-Varsity) of Ricks College!





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## The Percussion Clinic

By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

### Developing The Flam

The flam was originally conceived as a means to prolong single note values. A quarter note would, seemingly enough, become a half note when a single stroke note value was preceded by a lesser note. The addition of the lesser note quickly preceding the principal single stroke note help to broaden the note value.

Today, flams are written not only to function as a means of broadening and lengthening note values but function as a figurative device for musical coloration and to heighten certain accented passages.

Primary to the development of the flam, the percussionist must learn to control the rebound off the single stroke/tap. The following, is offered as one method to achieve control of the rebound.

### An Approach

Using the basic stick grip, stroke and rebound, control the rebound by *checking* the rebound off a single stroke/tap. *Checking* can be accomplished by stopping the wrist action after the stick strikes the drum and makes the rebound. By controlling the rebound, (*checking*) the sticks are in proper position, ready to address the drum for any particular execution. After control of the rebound is possible, one is ready to begin basic preparation prior to learning and controlling the drum rudiment known as the flam.

Do a succession of *check-drops*\* in

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each hand, separately, working from a moderate rate of speed, to faster, returning to moderate, to moderately slow. \* (This is accomplished by starting with the stick in check position over the drum, dropping the stick-head to the drum under control, of course, letting the stick rebound off the drum back to the check position and no further.) NOTE: This action is NOT a stroke. Each *check-drop* must sound consistently with the same intensity.

When facility in each hand has been acquired in controlling the *check-drops*, one is ready to progress further.

Do four *check-drops* in the right hand. On the fourth drop, bring in the left hand with a stroke, rebound and check, immediately following the *check-drop*. Do this preliminary exercise repeatedly until control of the *check-drop* and the stroke on the fourth count completes the sound of a rudimental flam. Follow the exact four *check-drop* exercise by leaving off one *check-drop*. This exercise will have the flam sounding on the third count. Continue in like manner by taking away another *check-drop* and the flam will sound on the second count. Finally, take away the last single *check drop* and that left, is the rudimental flam. *Reverse this action* and do the same procedure.

(Turn to page 67)

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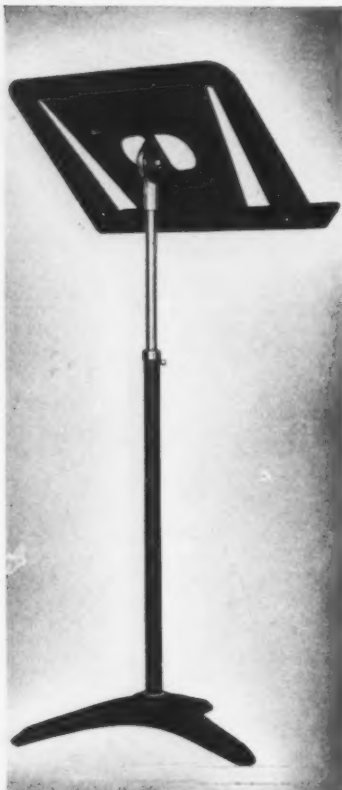
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By Floyd Zarbock

Drum Major and Twirling Adjucator, 2249 Norfolk, Apt. B, Houston 6, Texas

*Baton Twirling in the United States and Canada and probably in other nations has grown rapidly in the past decade. Naturally, boys and girls of all races have participated, in addition to many handicapped individuals. Not very often, however, do you learn that deaf or blind youths twirl and with a fair amount of proficiency.*

*This month, Mrs. Cowan of Colorado Springs, Colorado, describes how she first became interested in working with the deaf and blind, and some of the benefits the youths receive.*

### "Baton Twirling for the Deaf and Blind"

by Joan M. Cowan

"Teaching the Deaf and Blind how to twirl a Baton — how nice of her." This might be the thought that passes through the minds of many readers but just a moment — who is the richer, the instructor or the handicapped?

I had previous experience teaching baton twirling to a few handicapped children, mostly cerebral palsy (the less severe cases) and polio. The Doctors who had these youngsters as patients agreed twirling definitely helped with muscular coordination and were as interested as I in their progress.

After many years of teaching in Iowa, my husband and I moved our family to Colorado Springs. I contacted Naomi Zarbock Schroeter who had been 1951 National Champion and was residing here. Together we opened a twirling studio. One day while out riding we passed the Colorado State School for the Deaf and Blind which is located here. I don't recall which one of us mentioned the desire, but we talked to the school officials and offered to donate our services in teaching their students how to twirl. They were most receptive of our offer and we started instruction the following week, our hearts full of ambition and ready to meet the challenge of our ability. Realizing that the blind had to be taught by the sense of feel we knew it would require individual in-

Readers should send all correspondence direct to Mr. Zarbock.

struction for the most part. However, in our "matter of fact" lives we found there were a number of things that we have a tendency to overlook or not be cognizant of; for instance, a figure eight and its pattern is not the same to a sighted as it is to the Braille writing sightless. Thus the old standby use of word association was of no use to us and we had to resort to individual "placing of hands" instruction. People with sight who close their eyes and try to find their way about places in hope of understanding a blind person's situation are forgetting that we have had sight which retains images longer than we realize so they aren't getting the true feeling. Most of these youngsters have never seen, which really makes one stop and think about the eyes which we so take for granted. I have gone early at times and quietly watched the blind "bop," doing much better than I ever could. I have held my breath when I have seen them run and stop within inches of a wall, forgetting that their other senses are more developed than ours.

The blind were most cooperative, anxious, and willing to do the twirls correctly. It was uncanny the way they knew things about us and the clothing we wore. This group was slow to learn, which is understandable, but was a most enjoyable group to (Turn to page 68)

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By David Kaplan

Woodwind Instructor, West Texas State College, Canyon, Texas

### The Clarinet Choir

The Clarinet Choir is not really an innovation. We have reports of multiple clarinet groups existing many years ago. Enterprising private teachers and directors have used as many as 4-8 players on each part of the

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standard Bb clarinet quartet. This served the first purpose of getting more players involved.

Good quartets, quintets, sextets, etc.,

we have always had. It is only within recent years that the Clarinet Choir has really asserted itself. This resurgence of activity, this added interest is due to several factors. Better alto and bass clarinets have been manufactured during the past decade. Accompanying this has come more interest in the low single reeds and consequently better students for these instruments. It used to be that the weaker players in the clarinet section were relegated to the low single reeds. This gave an unhealthy feeling to the bass and alto. Though this practice is still with us we do find more and more of the better students playing the bass and alto.

Another important factor concerns the teaching concept of the lower reeds. There were directors (and indeed there are many today) who held that to play the alto and bass involved nothing more than being able to play the Bb. The point is, and always has been, that the playing of the bass and Bb are not exactly alike. The differences are enough to warrant the distinct teaching of bass clarinet as an important phase of woodwind teaching. Because one is a fine Bb clarinet player does not necessarily insure his success on the bass or alto. Directors are discovering that with proper transfer techniques some Bb players can become good bass and alto clarinet players.

Much interest has been shown in the contra-bass clarinets (both Bb and Eb) on the part of band directors. A good proportion of our high school and college bands now have a contra-bass clarinet. The manufacture of these instruments has improved and directors have been quick to see the value of the low woodwinds in the band.

Another instrument which has been improved in recent years is the small Eb. Intonation difficulties because of poor players and instruments contributed to the bad reputation of the instrument. Today, with better players, much better instruments, and correct teaching techniques we find the little Eb making its way back into the band and of course into the Clarinet Choir.

The interest and help of at least two manufacturing firms has been responsible for the increasing popularity of the Choir. The Selmer and LeBlanc firms through their high standards of manufacture, their educational offerings, their educational directors are to be cited for stimulating the healthy interest in the choir.

Literature for the Clarinet Choir has never been plentiful. Many fine

(Turn to page 69)

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## *The String Clearing House*

**By Dr. Angelo La Mariana, ASTA**

Fine Arts Department, State University Teachers College, Plattsburgh, N. Y.

Publishers should send all material for  
review direct to Dr. La Mariana.

The material reviewed in this month's column is mostly suitable for the intermediate performer, who is sometimes by-passed in volume of beginning string and advanced music. It also features a work for flute and strings, a work for piano and strings as well as string and full orchestra. The publishers are to be commended for their quality and variety. Should be most acceptable for programming intermediate performers.

### Review — String Orchestra

*Adler, Samuel, Concertino for String Orchestra, Pub. G. Schirmer, Set \$3; Score \$1.50, Parts 35¢ each.*

A short rewarding work in three movements tailored for intermediate performers. Scored for the usual string family with either Violin III or Cello II as viola substitute. The second cello plays notes which are out of the range of the third violin; otherwise it plays along with the regular cello part.

The Allegro moto and Andante movements are modal. The last movement, allegro con brio, 6/8 in C major, is sprightly. Print is large and clear.

First violin, 3rd position; 2nd violin and viola first position. Cello I and II, 2nd position if optional passage is played bass, or IV position. Bass, IV position.

Keys a, g minor and C major. Time 3:18. **GRADE III.**

*Anonymous, Variations on "Go From My Window, Go," Ed. Stephen Wilkinson Pub. Oxford University Press; Price Score \$1.50; Piano score \$1; Parts 30¢ each.*

The possibility that the ten variations are by Orlando Gibbons may cause people to program this great music for amateurs. It is interesting to both player and listener. Scored for two each: violin, viola and cello with bass, ad lib. A violin III part is available for viola I. Ripieno violin, viola and cello parts are also printed. Notes on performance are helpful. Print and edition is large and clear.

All strings, except cellos I, II and bass, — 1st position. Cellos — 3rd position. Bass — 2nd position.

Key of G. Time 6:45. **GRADE III.**

*Frazeur, Theodore, Poem for Strings, Pub. Kendor Music, Price \$5, extra conductor 75¢ parts 30¢*

An interesting composition, contrapuntally conceived in a broad style. Written for 3 violins, violin, cello and bass. A 4th violin part, viola treble clef, is supplied. Some fingerings are indicated for the 1st and 2nd violin. Print is large and clear.

1st violin — 5th position; 2nd violin — 4th position or 1st position; 3rd and 4th violins, viola — 1st position; cello, bass — 6th position.

Key of b minor, time 5 minutes. **GRADE III.**

*Purcell, Henry, arr. Alan Bush, The Virtuous Wife Overture, Pub. Mills. Price Set \$1.50; Score 50¢; Parts 25¢*

An effective sounding selection which has interest for both the player as well as the listener: The form, slow, fast. Playable with small ensemble.

1st violin and bass — 3rd position; 2nd vl, viola and cello — 1st position.

Key of G minor. Time 3 minutes. **GRADE III.**

(Turn to page 70)

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### Reviews by Ed Nelson

*AIR* from *SUITE IN D MAJOR*, Bach, arr. Phillip Lang, Lawson-Gould Music, F. B. \$6.00, S. B. \$9.00.

A wonderful arrangement of a beautiful melody, the Bach Air is so simple technically that any band can play it, but in style its demands are such that you can spend hours on it. This number has real depth and is an excellent number for phrasing, balance and intonation.

The accompaniment figures must be extremely soft and tastefully done. The quarter notes in the bassoon, bass clarinet, baritone, etc., are marked

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staccato, but take care that they don't become jerky — they must be spaced just slightly. The clarinets open with the main theme on a first line E — at the same time the cornets open with a harmonic part on third space C, and they must take extreme care to play pianissimo, and only one to a part, or the clarinet part becomes covered. The trombones must also play very softly and legato in the opening. The first trumpet has a

couple of octave skips on G and A at number 25, but the part is doubled in the clarinets, flutes and oboe, so it is not too exposed.

This number can be very effective as a slow selection for contest, or on a serious type concert. Worthy music for any class Band. Written in Concert Bb. Class C.

*NOW LET EVERY TONGUE ADORE THEE*, from Cantata "Wachet Auf", Bach, arr. Tolmage, Staff, F. B. \$4.00, S. B. \$6.00, 1958.

Gerald Tolmage has given us a new arrangement of the well-known chorale from the Bach Cantata "Wachet Auf". An easy Class C or D number, the selection also has much value for the Class A and D band in matters of balance, intonation and phrasing. Written in the key of Concert E-flat, there are no problems of technic or extreme ranges in any part. Although the opening five measures are an oboe solo, they are cued in the first clarinet, and can be played as a solo, or an equally effective opening can be gotten with several clarinets and oboe on the part. Considerable cross-cueing makes the number full sounding for the band with a limited instrumentation.

(Turn to page 71)

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SHOW BC  
Bill (SS  
Can't H  
Make E  
Ol' Ma  
Why D  
You A  
ROBERTA  
Lovely  
Smoke  
Yester  
All the T  
Day Drec  
Don't Ev  
I've Told  
Look For  
The Nigh  
Poor Pie  
Sally (SS  
She Didn  
The Song  
They Did  
The Toug  
Who? (2  
Why Wa

T.  
RKO E  
May, 1

# The Songs of Jerome Kern

From the pen of Jerome Kern came a profusion of melodies, imaginative and inspired, which remain as fresh and beautiful as the day they were conceived. Below are listed many publications of Jerome Kern's songs.

## for Chorus

all octaves 20c, except as indicated

**SHOW BOAT** — choral selection (SSA-TTBB-SATB), ea. .50  
Bill (SSA)

Can't Help Lovin' Dat Man (SSA-SATB)

Make Believe (2 pt-SSA-TTBB-TTB-SAB-SATB)

Ol' Man River (2 pt-SSA-TTBB-TTB-SAB) (SATB, .25)

Why Do I Love You? (2 pt-SSA-TTBB-SAB-SATB)

You Are Love (2 pt-SSA-TTBB-SAB-SATB)

**ROBERTA** — choral selection (SATB), .50

Lovely to Look At (2 pt-SSA-SSAA-TTBB-SAB-SATB)

Smoke Gets In Your Eyes (2 pt-SSA-SSAA-TTBB-TTB-SATB)

Yesterdays (2 pt-SSA-TTBB-SATB-SAB)

All the Things You Are (2 pt-SSA-TTBB-SAB-SATB)

Day Dreaming (2 pt-SSA-TTBB-SAB-SATB)

Don't Ever Leave Me (2 pt-SSA-SAB-SATB)

I've Told Ev'ry Little Star (2 pt-SSA-TTBB-SAB-SATB)

Look For The Silver Lining (2 pt-SSA-TTBB-SAB-SATB)

The Night Was Made for Love (2 pt-SSA-TTBB-SAB-SATB)

Poor Pierrot (2 pt-SSA-TTBB-SAB-SATB)

Sally (SSA-TTBB-SATB)

She Didn't Say Yes (SSA-TTBB-SATB)

The Song Is You (2 pt-SSA-TTBB-SAB-SATB)

They Didn't Believe Me (2 pt-SSA-TTBB-SAB-SATB)

The Touch Of Your Hand (2 pt-SSA-TTBB-SAB-SATB)

Who? (2 pt-SSA-SSAA-TTBB-SAB-SATB)

Why Was I Born? (2 pt-SSA-TTBB-SAB-SATB)

## for Concert Orchestra

Prices on request

The Cat and the Fiddle — selection, arr. Spialek

Highlights from "Show Boat", arr. Bourdon

Look for the Silver Lining, arr. Matesky

Music in the Air — selection, arr. Spialek

Show Boat — selection, arr. Paul

Sweet Adeline — selection, arr. Haenschel

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ing, Make Believe, Smoke Gets in your Eyes, The Song Is You,

They Wouldn't Believe Me, The Way You Look Tonight

## for Concert Band

prices on request

All The Things You Are, arr. Leidzen

Highlights from "The Cat and the Fiddle", arr. Yoder

Highlights from "Music in the Air", arr. Yoder

Jerome Kern Songs — selection, arr. Leidzen

Make Believe, arr. Leidzen

The Night Was Made for Love, arr. Leidzen

Ol' Man River, arr. Grofe

Roberta — selection, arr. Leidzen

Show Boat — selection, arr. R. R. Bennett

Smoke Gets in Your Eyes, arr. Leidzen

The Song Is You, arr. Leidzen

The Way You Look Tonight, arr. Lake

**JEROME KERN FOLIO** for concert band, arr. Yoder

parts, ea. .60; Conductor, 1.00

incl. I've Told Ev'ry Little Star, Look for the Silver Lining, Make

Believe, Smoke Gets in Your Eyes, The Song Is You, They Didn't

Believe Me, The Way You Look Tonight, Who?

## for Quickstep Band

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Make Believe

Ol' Man River

Smoke Gets in Your Eyes

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Who?

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All The Things You Are

Smoke Gets in Your Eyes

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To continue our discussion from last month — *"How important is it for the single toned instrument player to have a harmonic background?"*

We have decided that "a better understanding of music performance lies in the knowledge or development of two principal factors: 1) The melodic line (the melody or tune) and 2) the harmonic structure (the harmony) accompanying the melodic line.

To help clarify our thinking and listening, we also discussed the above two factors as basic requisites for composition. This led to the question: "What relation has the term 'requisites for composition' to do with playing music after it has been composed?" Our answer here was — "A thorough knowledge of basic requisites for composition are also basic requisites for the performance of that composition." Just to learn to play so many notes or tones on our instrument is not sufficient for good performance. We must see and hear far beyond this point. In other words — "Are we ready for contest or festival time?"

Let us not become confused with two entirely different thoughts of approach, as well as the thoughts obtained from our approach.

First of all, let us not form an artificial basis for winning a contest. We, as Americans, are prone to desire being on the top rung of the ladder and to excel in all our activities, so to speak. That spirit is what makes

us a great nation. However, we sometimes find ourselves in a fog along the way, which in most cases comes from, first — our approach: Secondly — what happens on the way thereafter.

Should we have in mind, just the thought of preparing something for a contest only, that aim would create an artificial basis for a contest victory only, and we would be merely out to win, regardless of how we manage to do it. Personally, my experience has been — we do not win or gain anything under these conditions — we pass up too many important necessities on the way.

Our artificial basis of winning a contest perhaps caused us to fail musically, some how. In giving our attention and energy to playing notes only, we failed to think musically. We had stimulated the competitive instinct, rather than the artistic.

When our approach is directed toward the development of producing good music under any and all circumstances, regardless of our aim, the ultimate result will be better musical performance. Our thoughts are not confused and we will be headed for the top rung of the ladder just the same. Producing music is artistry — it is sound — *musical sound, artistically produced* — not entirely mechanics, even though a certain amount of mechanical perfection is requisite.

A great deal of good comes from competitive spirit — not the obvious glory of top ranking — but the *less obvious* results obtained from that extra effort required to enter and compete. Public performance trains our brain as well as training us to calm our emotions under strain. This good we take with us through life into the future. The good soldier learns to receive orders — carry them out — but in so doing, uses judgment in executing them. This is the ultimate result of what we normally term "common sense."

Again let me issue an old but profitable warning — in performance of any kind, being prepared musically is not the only requisite. We must be sure our instrument is in proper playing condition — and above all else, be sure of our reed. *Never play on a strange (or new) reed in a performance.* Be sure you have played on it enough to know before hand what it will do for you. Know that it will play readily in all registers required in your competition materials. Be sure that it is tuned so that you can favor any necessary tone that requires favoring. In general, does your reed for competition performance fit you as an individual as well as your instrument

(Turn to page 77)

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*Don't miss the Couesnon  
lower brasses in this issue — page 41*

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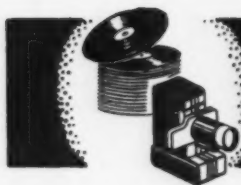
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## Audio-Visual Aids . . .

By Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

### Recordings

Richard Strauss: Suite from "Der Rosenkavalier" and Suite from "Kie Frau Ohne Schatten". Eugene Ormandy conducting the Philadelphia Orchestra. One 12 inch Columbia Masterworks disc #ML 5333 at \$4.98. Here we have the first recording of a suite from Richard Strauss' infrequently performed opera, "Die Frau Ohne Schatten", presented by Eugene Ormandy, long famous for his interpretation of this composer's works. Hugo von Hofmannsthal, the opera's librettist, called the score "a miracle", while composer Strauss described it to a friend as a "meisterwerk". Companion piece is a suite for Der Rosenkavalier, well performed and recorded. Highly recommended.

Praise to the Lord (Hymns of the Church Year). Choir of the Church of the Ascension, Vernon De Tar, Conductor; Choir of the General Theological Seminary of New York, directed by Ray F. Brown. One 12 inch Columbia Masterworks disc #ML 5334, at \$4.98. Twenty-four hymns of the Church year, recorded under the auspices of the Joint Commission on Church Music of the Protestant Episcopal Church in the U.S.A.

The contents includes the following: "Praise God from Whom All Blessings Flow (Doxology)"; "Praise to the Lord"; "O for a Closer Walk with God"; Jesus, Lover of my soul"; "Jesus Christ is Risen Today"; "O God, Our Help"; "Lo! He Comes". Hymns appropriate for use with the Scripture lessons appointed in liturgical churches for the Church seasons. Beautifully Sung, Highly Recommended.

Serenata. I Solisti di Zagreb conducted by Antonio Janigro. One 12 inch disc Vanguard VRS-1024. \$4.98. Contents: "Sonatas Nos. 5 & 6 for Strings" (Rossini); "Suite for Strings" (Corelli); "Concerto a Cinque, Op 5 No. 1" (Albinoni); "Minuet" (Boccherini); "Siciliana" (Paradies); "Serenade" (Haydn).

It is good to hear music so well performed. This album of 18th century with six "Sonatas" by Rossini, is a treat for all. The Rossini Sonatas are the real treat of the recording. Seldom

Record and Film Companies should send material direct to Mr. Freeland for Review.

does one find music more charming or exquisite. The "Concerto" by the Italian composer Tomasso Albinoni has much beauty with matching high quality of performance. Enrique Arbos' "Suite for Strings", which is an arrangement of three Corelli dance tunes; "Sarabande", "Giga" and "badinerie". The two staples are the celebrated "Minuet" of Boccherini and an arrangement of the most beautiful "Serenade from the "String Quartet in F, Op. 3, No. 5"; Fresh, bright, a true adventure in delightful sounds in the "Siciliana" by the blind composer, Maria Theresa Paradies, a contemporary of Mozart. Excellent quality all the way, fine recording, complete notes with selection and artist repertoire.

Bernstein: "West Side Story"; Ballet Music. Prince: Ballets U.S.A.; New York Exports Op. Jazz. Orchestra under Robert Prince, conductor. Warner Bros. B 1240 LP \$4.98, and Stereo SB 1240, \$5.98.

Stereo version is highly successful — lots of solos on bongo drums, timpani, bells and other percussion instruments. (Turn to page 74)



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## University Survey

# Bandmasters Name Bundy Clarinets Best for Students

Bundy clarinets are today the choice of more school bandmasters than any other brand. This overwhelming preference for Bundys is revealed in a nationwide survey just completed by Professor Albert D. Haring and Associate Professor Wallace O. Yoder, School of Business, Indiana University.

The survey questionnaire, sent to 12,000 public school bandmasters\* asked respondents to name the specific brand of clarinet they recommend for beginning students, and to state the reasons for their choice.

\*This random sampling covered approximately one half of all public junior high and high school band directors in the U.S.

### 44% Recommend Bundy

Survey results reveal that 38 different brands of clarinets were mentioned by bandmasters with some bandmasters recommending several brands, and others recommending one brand exclusively. Of all respondents, 44% recommended Bundy clarinets to their students, a figure almost one-third greater than the next brand. Equally impressive are the figures which show that of all respondents, a remarkable 22.7% named Bundy as the *only* clarinet they recommend for use by beginners. In this respect, Bundy's popularity is more than double that of the second place brand.

Worth particular mention is the fact that Bundy Resonites account for more than 94% of the total Bundy votes—

with the remainder going to Bundy wood, even though the two instruments are identical except for material. This heavy preference for the Bundy Resonite, a plastic clarinet, is doubly significant, since many wood clarinets were named in the survey, including several which are considerably higher priced.

### Bundy Best Musically, Mechanically

In a chart summarizing the reasons why bandmasters preferred a particular clarinet (see below), Haring and Yoder show that even though Bundys cost less than many competing brands, they are rated better instruments by a wide margin.

A glance at the summary figures shows a remarkably heavy preference for Bundys in the critical areas of intonation and tone quality. Obviously, bandmasters regard Bundys as superior in musical quality to any other student clarinet of any kind.

From a mechanical standpoint the figures reveal that Bundys have almost no competition. That they are the most durable, a matter of prime importance where inexperienced student handling is involved, is conclusively shown by the four-to-one preference for Bundy over the next most popular brand, and a more than three-to-one margin over the third most popular brand.



Albert Haring, left, Professor of Marketing, and Wallace O. Yoder, Associate Professor of Marketing, School of Business, Indiana University, who collaborated on the survey project.

Further, bandmasters regard Bundys as the easiest to play of all student clarinets. This "must" for a beginner instrument is another Bundy strong point, as shown by the three-to-one and five-to-one margins over the next two brands.

### Bundy a Selmer Product

Bundy clarinets are made and guaranteed by H. & A. Selmer Inc., Elkhart, Indiana. Their scale, based on that of the celebrated Selmer clarinet, provides a purity of tone and intonation that comes amazingly close to fine artist instruments. Key posts are extra high for better leverage. Keys, shaped for maximum fingering ease, are particularly rugged to withstand roughest use. Rods, screws, and springs are stainless steel to resist corrosion, give smoother action. The Bundy Resonite's body, made of an exclusive formula plastic, is considered ideal for an all-weather clarinet because moisture cannot crack it, nor will heat or cold seriously affect it. Recent tests show this material has more flexural strength, more tensile strength, more impact strength, more compressive strength than any other plastic clarinet material, to better resist the effects of careless student handling.

These Bundy features help the student progress faster, help the bandmaster build better beginning bands. The survey results leave little room to dispute this, or Selmer's claim that Bundys are the world's largest selling clarinets.

### REASONS FOR BANDMASTERS' RECOMMENDATIONS (percentage of total response)

	Price	Intonation	Tone Quality	Durability	Ease of Playing
Bundy	12.7%	13.7%	11.3%	19.4%	10.1%
Brand B	4.0%	7.6%	5.0%	4.2%	3.3%
Brand C	4.6%	7.2%	3.7%	6.1%	1.7%
Brand D	1.4%	2.2%	1.5%	1.4%	1.4%
Brand E	2.5%	1.8%	1.0%	1.0%	.9%

For information about the complete family of Bundy Resonite Bb, Eb, Alto and Bass clarinets, write directly to H. & A. Selmer Inc., Elkhart, Indiana, Dept. H-52



## Sports and Music

Two of the most popular curricular activities of the high school set are sports and music. Two more complementary pursuits could hardly be found.

The purpose of each and the contributions each makes toward the development of the child are similar. Plato, in his "Republic," pointed out the importance of both when he advocated "Gymnastics for the body and music for the soul."

Organized music and organized sports both help the student to participate more fully and effectively in his particular society. Both bring together students from varying backgrounds to mold them into a single, cooperative unit. Both teach cooperation, living together, pride in something well done.

Both contribute to the health of the participant. Coordination, correct posture, physical dexterity and mental alertness mark the athlete and the musician. Both are excitingly entertaining activities, giving pleasure to both participants and spectators.

It is not surprising, therefore, that many of the heroes of the gridiron, basketball court or diving board are also the center of attention during after-contest festivities, not because of their athletic skill but because of their musical talents.

One such grid star, Jim Clayton of Waukegan Township, Illinois, High School, recently surprised his schoolmates at a homecoming dance by playing his guitar and singing. One of his songs was an original composition he prepared especially for the dance.

Another high school football player didn't wait until post-game parties to

entertain his fans musically. Between halves of a Morton, Minnesota, High School game, the gridder, in step with the band, marched along in football uniform and band hat with a snare drum hanging from his waist.

Behind the music in the Scarborough Maine schools is a former musically minded basketball star. Donald S. Doane, now school music supervisor, won the George Vinall trophy as the outstanding player in the 1949 Western Maine high school basketball tournament.

In practically any high school, sports-minded boys have music in their lives. More high school boys than girls go out for school music organizations, more are found at the piano at parties, more provide the fiddle music for square dances. In the Fernway School in Cleveland, Ohio, for example, boys monopolize music by outnumbering girls almost seven to one in the orchestra.

Music camps most ably fuse sports and music. Kent State University's Summer Music Clinic Workshop in Kent, Ohio mixes musical and athletic recreation with musical education. Campers are given free run of the university's swimming pool and other sports facilities during their camping period.

The swimming pool, golf course, boats and tennis courts are the Mid-American Music Camp in Ponca City, Oklahoma are as eagerly occupied as the band shell and music rooms by each season's campers.

Youngsters at the Musicamp of Texas, near Kerrville, ride horseback, swim and shoot bows and arrows between orchestra rehearsals and solo

practicing under the trees. The basic idea of the camp is that developing musicians enjoy their music best when it can be a part of a summer holiday and shared with their other interests.

Community recreational departments find that music is just as necessary in their park programs as are sports. The Altoona, Pennsylvania, Park and Recreation Board finds the most successful facets of its program are music, athletics, drama and art.

Swimming and music attract the largest following in Bradenton, Florida, where the county school system organizes the local recreation program.

Youngsters in West Hartford, Connecticut make easy transitions from sports to music and back. They are helped by the city's recreation department, which sponsors the summer music center, offering instrumental and vocal training and dancing instruction. Spare time between lessons and rehearsals is spent on the athletic field under the care of the athletic and craft supervisor.

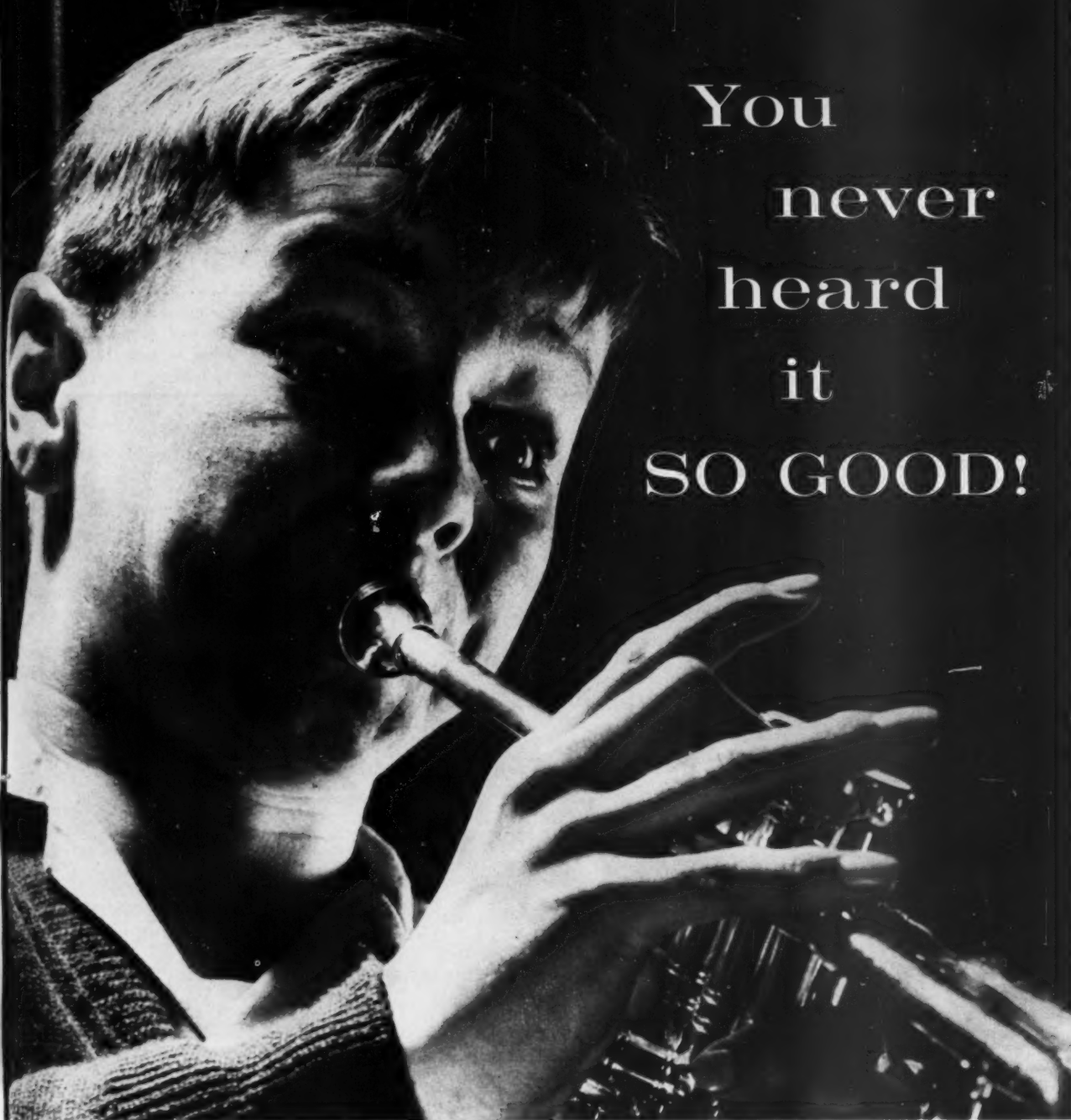
The Denver, Colorado city recreation department boasts of its municipal band concerts, baseball centers, swimming pools and tennis instruction, all of which satisfy the varied interests of Denver youths.

Because of the availability of such activities as music and sports to help round out their social, character, personality, moral and physical development, today's students are sent into the world with broader and more extensive training. That they appreciate the importance of both is evidenced by the popularity of each in almost every community in the United States.

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## The Choral Folio...

By Walter A. Rodby

Choral Music Director, Joliet Township High School and Junior College, Joliet, Illinois

Each time we do a column of new materials, we get the feeling that this short introduction sounds like a stuck phonograph record — grinding out the same statement by way of introduction month after month. But every time we tackle this proposition of selecting new materials to review, the problem raises its ugly head again.

The music publishing business in the United States is simply getting too good. Every month we get material that seems to be better and more useful than the month before. Every time we unwrap a package, we find more names of big-time composers and arrangers on the music: persons who less than ten years ago wouldn't have been caught dead with their names appearing on a piece of "educational" music. We don't know whom to pat on the back, but whoever is responsible for convincing these boys deserves the musical distinction service medal. Make no mistake about it, with each bucketful octavo music gets better, and makes our job increasingly difficult when we have to decide which one to review.

### New Issues

Want some new and mighty pretty arrangements of great popular standards for SATB or SSA? Songs that any high school chorus could sing? Read on MacDuff!

We list six new issues recently published by the Chappell Group, RKO Building, Rockefeller Center, New York 20, N. Y.

### FOR MIXED CHORUS

Arranged by Ralph Hunter

- U 201h ALL THE THINGS YOU ARE
- U 202c BECAUSE
- U 203c IN THE STILL OF THE NIGHT
- U 204d SEPTEMBER SONG
- U 205g SUMMERTIME
- U 206h YOU'LL NEVER WALK ALONE

### FOR FEMALE CHORUS

Arranged by Ralph Hunter

- U 301h ALL THE THINGS YOU ARE

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

- U 302c BECAUSE
- U 303c IN THE STILL OF THE NIGHT
- U 304d SEPTEMBER SONG
- U 305g SUMMERTIME
- U 306h YOU'LL NEVER WALK ALONE

Ralph Hunter, whom we mentioned last month, is plowing up a lot of ground in the Big City these days. He conducts the famous Collegiate Chorale, bequeathed to him by Mr. Choral Conductor himself, Robert Shaw. He also tours with his own professional group, The Ralph Hunter Choir; and the rest of the time he polishes consonants as Vocal Director at Radio City Music Hall. But it seems as though the busy man gets the job done, because the Chappell Group has just issued six arrangements of great popular standards done to a fine commercial turn by this talented, hard-working tonsil pusher. The arrangements reflect top-notch know-how and are written for the average high school group rather than for the professional groups Mr. Hunter usually conducts. The piano accompaniments are especially imaginative.

One draw-back: they are too expensive. At 35¢ per copy the budget won't go very far. Get around that, however, and you have got a sure winner — any or all.

\* \* \* \*

While we are still writing about the Chappell Group, here are some new things for spring and summer that all choral directors will be happy to see.

1. The hit tunes from GIGI are out and available in all types of vocal combinations — SATB, SSA, TTBB, SAB. Write the publisher for details.

2. The wonderful music from THE FLOWER DRUM SONG is also available in a host of different combinations, including a super medley for SATB arranged by Clay Warnick.

3. An arrangement of the big theme



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#### More New Material

4. **HEARKEN UNTO ME, SATB**, with organ accompaniment by Blythe Owen. Published by the Composers Press, Inc., Henri Elkin, music publisher, Philadelphia 7, Pennsylvania, Sole selling agent. 30¢

A fine, strong, new setting of Isaiah 51:4-6, that won the 1957 Composers

Press Publication Award contest.

A sensitive, creative person and a noted artist-teacher, Dr. Blythe Owen has won many awards for her compositions. Generally, her style is contemporary but always reflecting the charm and grace of her own personality.

HEARKEN UNTO ME is the prophet Isaiah speaking some of the strongest and most powerful prose in the scriptures. The setting reflects this strength, but with a compassion for

melody and a feeling for contemporary harmony that adds the necessary conviction.

5. **SLEEP LITTLE ONE, SATB**, by Ron Nelson, Octavo #5261. Published by Boosey and Hawkes at Lynbrook, Long Island. 20¢

Here is one of the loveliest lullabies to rock a staff in many a moon.

SLEEP LITTLE ONE is one of those wonderful lullabies like *Fa La Nana Bambin* (SSA, Ricordi). The melody simply gets into your system and haunts you for a long time.

SLEEP LITTLE ONE is easy; and yet, it shows a contemporary style. Although we listed it as SATB, it is also available in SSA (#5263) and TTBB (#5263). The SSA was the original; and for sheer beautiful sounds, you just can hardly top it.

Heinrich Schuetz is generally recognized as the great master of pre-Bach music. For many years there was a certain amount of snob appeal that prompted a great many choral directors to program his compositions. After a few rehearsals, however, the snobbery flew out the window and the music simply took over. His unaccompanied motets are superb examples of the baroque style with Italian influences; and we have long since come to recognize that a Schuetz motet on a program is a sign of quality, good taste, and splendid musical scholarship.

The Schmitt, Hall, McCreary Company of Minneapolis has just issued three motets by this great composer that every choral director who knows this great composer will be happy to see. Here are the details:

1. **OH, LORD, HAVE MERCY UPON US** (*Deus Misereatur Nostri*) SATB, by Heinrich Schuetz, arranged and edited by Johannes Riedel, Octavo #1401. Published by Schmitt, Hall, McCreary Company, Minneapolis, Minnesota. 20¢

2. **LAMB OF GOD, SATB**, by Heinrich Schuetz, arranged and edited by Johannes Riedel, Octavo #1402. Published by Schmitt, Hall McCreary Company, Minneapolis, Minnesota. 25¢.

3. **THREE CHORAL PSALMS, SATB**, by Heinrich Schuetz, arranged and edited by Johannes Riedel, Octavo #1403. Published by Schmitt, Hall McCreary Company, Minneapolis, Minnesota. 18¢.

Heinrich Schuetz (1585-1672) composed his forty *Cantiones Sacrae* in 1625 and dedicated them to the Elector of Saxony. In a rather lengthy statement on the first page, Editor (Turn to page 73)



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## Book Reports

### "Books that Help"

**THE VAN CLIBURN LEGEND**  
by Abram Chasins with Villa Stiles.  
Published April 1959, by Doubleday  
Inc., 375 Madison Ave., New York 22,  
N. Y., 238 pages, \$3.95.

Until the spring of 1958 practically no one had heard of a young mop-haired pianist named Van Cliburn. That is, almost nobody. True, the lanky Texan had performed concerts all over the country on the "community concert circuit," but his price was low, and it usually was one of the concerts series that regular ticket holders either skipped, or evidently didn't remember very well.

Once or twice he performed for big television audiences, and there were a few who saw great promise in this young pianist. Skitch Henderson, at that time musical director of the NBC-TV "Tonight" show with Steve Allen

as the star, was one of them. Of course there were others, many others, but these musicians were not able to give him the wide exposure necessary for a concert artist's success. Skitch went to bat with the powers that be, and Van Cliburn played over a seventy-five station network to an audience of somewhere between 2 and 4 million.

"In the whole history of the 'Tonight Show', says Skitch, 'that was one of the four or five peak nights that stand out in memory . . . [Van] just broke it up!'"

From this point on, the Van Cliburn Legend builds a fascinating story until the magic performance in Moscow that won for Van Cliburn at age 23, a fame unequaled by most concert pianists in a life time.

For a fine story in the best American tradition, this book makes for mighty good reading. Special Suggestion: Here is an excellent gift for the hard working chorus accompanist. Properly presented, it makes an impressive ceremony.

**FIRST STEPS TO CHORAL MUSIC**  
by Archie N. Jones, Louis Rhea,  
and Raymond Rhea. Published by  
Bourne, Inc., 136 West 52nd St., New  
York 19, N. Y., 165 pages, \$4.00.

Any book that deals with the art

of singing, whether it be for a soloist or for a member of a choral group, must be concerned with two things: The mechanics of the score, and the mechanics of vocalization. To make music sound right, a singer needs to know both.

Most books assume that the mechanics of the score are already known, and consequently devote most of the material to the physical mechanics of making correct sounds vocally. This book follows the usual pattern.

Organized into lessons of about one page in length, it goes about its business directly and without unnecessary "filler" material. Patterned slightly after the almost forgotten "Art of A Cappella Singing" by Smallmen and Wilcox, the book has value both for the director and each member of the chorus.

Authors Jones, Rhea, and Rhea, have written fifteen short "lessons" dealing with the following subjects:

- Lesson I — Posture
- Lesson II — Breathing
- Lesson III — Tone
- Lesson IV — Blend
- Lesson V — Balance
- Lesson VI — The Vowels
- Lesson VII — Resonance

(Turn to page 40)

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## Exchange Concert Idea

By Al Spriester  
Director of Bands  
Hobart Junior High School  
Hobart, Indiana

Many of us in the profession have just finished our annual race for contests or will soon do so and are ready to collapse for the remainder of the school year. Some of us prepare a spring concert but outside of that do very little to keep the students inspired in the band program for the remaining weeks. I'm sure we appreciate this sudden "let down" but do the students? It takes very little time or extra work to organize an activity between the spring concert and the end of the school year that would surely motivate any young group.

We in the Hobart, Indiana Junior High School were faced with the situation, so we planned an exchange concert with Wheaton, Illinois Jr. High School. The exchange concert undoubtedly has been done before, but it was a new idea to us and probably has been overlooked by many directors.

This is how it happened. At one time while in Wheaton, I had the good fortune to meet, their then Jr. High School band director, Mr. Marlen Anderson. He asked if we could schedule his band for a night concert

and then extended an invitation for a return concert. After referring to our school calendar we arranged tentative dates. Then we were well on the way for many exciting experiences for both bands.

After we had arranged the exchange dates and had them approved by our principals, superintendents and school boards, our planning began. The first step was to coordinate our concerts so that there was no duplication of numbers. Luckily there was only one to be changed. Since we were remaining overnight the next step was to arrange housing. We arranged the housing in the homes of our own band members or selected homes with no less than two visiting band students in a home so everyone would have a close friend with them. Mr. Anderson sent me a list of available homes (because some homes could entertain more than two) then I in return made a list leaving spaces for each band member they could accommodate. This I posted on our bulletin board and let the students fill in their names. Anyone who did not sign their name by a given deadline were assigned a home. The same process worked in

reverse for Wheaton.

After we made itineraries and presented it to our principals we had to organize details for the actual trip. Chaperons were selected, students were organized to load suitcases, others to load large instruments and drummers to load drum equipment. Large instruments and suitcases were loaded in the lower storage racks. Small instruments and overnight cases were loaded inside the bus. To make our trip truly successful, a mimeographed reminder of acceptable and unacceptable conduct was presented to each student. As we expected the conduct of both bands was outstanding, but I consider this reminder a must.

The only other planning we had to do was organize committees to entertain the visiting bands. These included dance, decoration, refreshment, reception, and clean-up. We both gave evening concerts and afterward enjoyed ourselves eating, dancing, playing ping pong, shuffle board and chatting.

At last the big day was here. Our principal excused the band at noon to go home and pick up their suit-

(Turn to page 66)



(L) Students of Wheaton, Illinois are on hand to greet their colleagues from Hobart, Indiana. (c) In a matter of minutes, both bands were well acquainted. (R) Marlen Anderson (on left) Director of Wheaton Jr. High School Band welcomes Al Spriester, director of Hobart Jr. High School Band for week end of music and fun.

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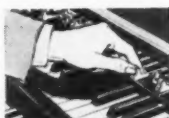
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## Organization Of A Massed Band?

By Forrest J. Baird  
Associate Professor, Music Education  
San Jose State College  
San Jose, California

Select massed bands, choirs, and orchestras are sometimes an interesting stimulating feature of music festivals, conferences, and conventions. Often they are organized on a city, county, state, or another geographical basis to afford advanced music students opportunities to perform the finest music literature under distinguished conductors. Students, teachers, and their schools benefit from the motivation, inspiration, and good publicity that these groups can provide. In addition to the incentive and the entertainment values that come from participation in honor group experiences, the individual director may learn new rehearsal techniques and acquire useable program materials as a result of his participation in such an enterprise.

It has been my good fortune over a period of years to serve as consultant with a committee of music teachers who have the responsibility for organizing an honor band made up of the finest high school musicians in our county. The first step in planning our project was to organize a central steering committee of three members. One, appointed for three years, was responsible during his first year of membership for publicity and for printed programs at the concert. The second member, appointed for two years, was in charge of the music library and was general chairman or supervisor of the entire project. The third member of this central group, an experienced worker appointed for a one year period, was charged with the financial arrangements for the venture and acted as its treasurer. His signature along with that of the general chairman was required on all checks drawn against the organization's checking account.

In the future a new member will be elected to the central steering committee each year to serve for a three year term. During his first year the new member will be responsible for publicity and printed programs; the second year he serves as general chairman and librarian; the third year he acts as treasurer of the organization. This makes for a continuity of experience in the central steering group. Under each steering committee member is a committee of at least four other music teachers who work with him; an effort is made to secure overlapping of membership in all committees so that some persons involved will serve on two committees for at least two consecutive years. In this way many workers become acquainted with the entire general scheme of organization and operation and thus they may grow into likely candidates for membership on the central steering committee.

The second planning step was to meet with all of the music directors involved in the project for the purpose of:

1. Selecting a guest conductor.

All music directors in the group were urged to suggest nominees for this position; then it became the duty of the three men, central committee to make the final selection, to extend an invitation, and to attend to details such as fees and expenses; music to be played; instrumentation and seating arrangements; the conductor's transportation, housing, meals, and the other courtesies the group would like to extend to their guest.

2. Setting dates, times, and places for rehearsals and for the concert.

Dates had to be cleared with all the directors and with their schools,

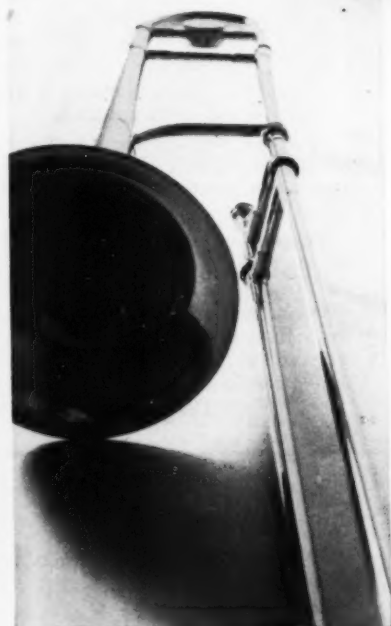
with those persons in charge of facilities for rehearsals and concerts, with other musical organizations in the community, and with the guest conductor.

3. Organizing the general committees to function with the individuals on the central steering committee for publicity, programs, finance, library, try-outs and placement of performers, rehearsal schedules and procedures, clean-up, and other specific tasks that had to be performed. In each instance the duties and responsibilities of the committee were listed and in most cases a deadline date was established for completion of the tasks involved. For instance, the publicity committee prepared releases for all newspapers in the area, distributed posters and bulletin board materials, allotted and assigned blocks of complimentary tickets, and wrote special letters to school administrators inviting them to attend the concert. They supervised the printing of the program which entailed listing of composers and compositions, personnel of the band, individuals and schools they represent, directors from each school, personnel of committees, acknowledgments, and finally matters of general program format and design. The committee had a representative on the finance committee to facilitate coordination of details of program advertising solicitation and costs. A member of this committee was responsible for ticket collection, ushering, and program distribution on the evening of the concert performance.

The finance committee levied and collected registration fees from each participating school. These fees included an initial registration fee paid  
(Turn to page 40)



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## National Music Conference

By Frank W. Hill  
Vice President, American String Teachers Association  
Iowa State Teachers College  
Cedar Falls, Iowa

Next August 25 to September 1 the National Music Camp, at Interlochen, Michigan, will again open its doors to string players, discussions, and vacation fun.

Started eight years ago with a small handful of string teachers, this post-camp week has grown to symphonic proportions. Next August from 200 to 300 participants are expected and more are welcome.

Several years ago, the Amateur Chamber Music Players were invited to join the string teachers at this conference. They came, they played happily, and, like so many others, they keep coming back, convinced that this week in the north woods offers the perfect setting for uninterrupted quartets and trios from dawn to dusk.

The conference expanded to include members of civic orchestras, who joined to form the National Civic Symphony during the August meeting which this year, will be conducted daily by Thor Johnson.

Continued growth included members of the National Association of College Wind and Percussion Instructors who discuss such things as rotary valves, mouthpieces, and ensemble literature.

This year two new segments have been added: a piano teachers insti-

tute, conducted by George Lucktenberg, concert pianist and harpsichordist from Chattanooga, Tenn, and John Simms, concertizing and recording artist from the University of Iowa. Also, a course in classical and social guitar and mandolin playing will be offered by Oswald Rantucci and Edward Banghart.

Others on the faculty this August will include Joseph Knitzer, and Francis Tursi, concert violinist and violist from the Eastman School of Music faculty; Peter Farrell, cellist from the University of Illinois; Sigurd Rascher, internationally known saxophone artist and teacher; Oliver Edel, cellist and ensemble coach from the University of Michigan; Frank Lindral, Indiana State Teachers College, clarinetist; Marvin Howe, French Horn virtuoso from Iowa State Teachers College; Jack McKenzie, teacher of percussion from the University of Illinois; George C. Wilson, orchestra conductor; Robert Klotman, violinist from Cleveland Heights; Robert Grocock, DePauw University, and Dr. Joseph E. Maddy, Founder and President of the National Music Camp.

Among the string activities planned are courses in correlated string teaching materials, master classes in pedagogy for violin, viola and cello, ensem-

ble coaching, orchestra conducting, orchestra repertoire, multiple string quartet playing, and various clinic sessions.

Exhibits of teaching materials for all instruments will be available. Facilities at Interlochen are unmatched for a conference of this nature; plenty of dormitory space, excellent food, one of the largest music libraries in the world, electronic and recording equipment, numerous studios, rehearsal and meeting rooms, and superb vacationing features.

Registration fee for the entire conference is \$20.00. Board and room may be had for from \$30 to \$63 for the entire week, depending on the type of accommodations desired. Cottages are available for families as well as single rooms or dormitories.

Further information may be had by writing Orien Dalley, National Music Camp, Interlochen Michigan, after June 12.

The National Music Conferences at Interlochen are the perfect vacation for instrumentalists who want a solid week for music making, music listening, music talk, and music learning with superb swimming, tennis, and fishing for further relaxation.

The End

### The Band Stand

*(Continued from page 12)*

24. Music Educators National Conference (MENC)
25. Music Library Association
26. Music Publishers' Association of the United States
27. Music Publishers' Protective Association
28. Music Teachers National Association (MTNA)

29. National Association for American Composers and Conductors
30. National Association of Music Merchants
31. National Association for Music Therapy
32. National Association of Schools of Music
33. National Association of Teachers of Singing
34. National Federation of Music Clubs
35. National Guild of Community Music Schools

36. National Guild of Piano Teachers
37. National Music Camp
38. National Opera Association
39. National Piano Manufacturers Association of America
40. Phi Beta
41. Phi Mu-Alpha (Sinfonia)
42. Piano Technicians Guild
43. Pi Kappa Lambda
44. Sigma Alpha Iota
45. Society for the Publication of American Music
46. United States Army, Navy and Air  
*(Turn to page 78)*

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### Mr. Leonard B. Smith

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### Mr. George E. Reynolds

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## ROTH-REYNOLDS

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# Organization Of A Massed Band

(Continued from page 36)

by the participating school or by its director and an additional charge for each student enrolled from that school. A definite policy has been established whereby fees must be paid before the concert performance or the student is not allowed to participate. Again, details of program advertising, solicitation and space costs are decided upon in conference with the program committee.

The library committee worked with the guest conductor to select the music to be played. It was their duty to order the music, send scores to the conductor, place music in proper folders, distribute the folders to the schools and players participating, and to see that music was available for rehearsal and performance at the proper times and places.

Another committee attended to all details of try-outs and rehearsals. Once the dates for these events were fixed, one person made arrangements for all rooms needed, for keys and for heat in the building; another person assumed responsibility for all large instruments, tuners, stands, and chairs to be used; still another individual secured special music for try-outs and appointed a faculty leader and a student assistant for each try-out room. Again, it was important that there be some continuity of experience in this leadership so that procedures, rating system, and criteria used in try-outs are well established and well known to everyone involved.

In our situation the student assistants for each try-out room allowed players to draw numbers to establish the order in which they would try-out, filled in the player's name opposite his number on the official try-out sheet, controlled the flow of students into the audition room, and announced the player's number for the information of the faculty leaders who were to hear the players. Persons doing the ratings were screened from the players and knew them by number only. After the auditions were completed, faculty leaders filled in the player's names to correspond with the player's assigned position in the rank order and announced the placement of individuals along with their alternates in the section.

Several student committees were formed from band members who were not eligible for playing assignments but who could work as librarians, on clean-up committees, and in the performance of other numerous and essential tasks.

We have held a preliminary re-

hearsal of the band at the same time that try-outs were being held. Only a few students are involved at any given moment in the try-out rooms, and they can be called from the rehearsal by number as their turn to play for placement arrives. Our routine and our instruction to performers on the first day of rehearsal were:

1. Report at 9:15 in the morning for a 9:30 rehearsal.
2. Leave cases, hats, coats, all equipment not used during rehearsal on the seats in the rehearsal auditorium.
3. Check bulletin board for number and location of the room in which your try-out is to be held.
4. Report to the proper room to secure your try-out time number and to sign your section register.
5. Return to the auditorium and be ready to come to the stage when your section is called by the rehearsal director.
6. Leave the rehearsal and report to your try-out room when your number is called.
7. After your try-out, return to the general rehearsal.

This first rehearsal was under the direction of the general chairman of the honor band. It served to introduce the band members to the literature to be played and gave them a feeling for playing in a large, select group. The second, full day rehearsal was under the direction of the rehearsal consultant. My objective was to work out any rough spots that appeared. This was the "hard work" session for the entire project; perhaps part of this time could be better utilized in sectional rehearsals, but for the present we have followed the procedure of keeping the entire band as a unit. Again, it gives them a feeling of unity and coherence, and this makes it easier for the guest conductor to give his interpretation of the music and to do the polishing of the individual numbers that he thinks is necessary in the final rehearsal on the day of the concert.

After each rehearsal a student committee assisted by returning all borrowed equipment: by checking all rooms for stray instruments, music, or other properties; by seeing that all doors and windows were locked; and by determining that the general area was left in good order.

Individual performers wear their own band uniform for the formal concert, and at some time during the evening, all the representatives from each participating school were asked to stand for recognition by the audience.

Soon after the final concert, music directors involved met to review and evaluate the entire project. Reports were given by each member of the central steering committee, and their suggestions for improving the planning and implementation of the concert were recorded for the benefit of those who are to carry on the work for the following year. The financial status of the organization was examined carefully; we were agreed that there is no reason for a group of this kind to accumulate a large bank balance. Monies collected should be spent in ways that will be advantageous to those who have given their time, talent, and financial support to the project. One new member was elected to the central steering committee to serve for a three year period and to replace the one year member who had been appointed the previous year. The other two members of the committee assumed their new assignments for the new year.

Those of us who participated in this activity feel strongly that it was an outstanding musical, educational, and social success. Students and faculty alike profited from this experience of working together, and the enthusiastic response of a large audience at the final concert was evidence of public support for the project. This alone was reward enough for most of us who worked to make the massed band a success.

## Book Reports

(Continued from page 33)

- Lesson VIII — Humming
- Lesson IX — Attack and Release
- Lesson X — Phrasing
- Lesson XI — Pianissimo Singing
- Lesson XII — Modulation
- Lesson XIII — Interpretation
- Lesson XIV — Stage Presence
- Lesson XV — Be Sure's and Be-ware's

All this takes up 24 pages. Now add four pages of *Glossary of Musical Terms*, and you have the total "instructional material" comprising the first part of the book.

The rest of the book is devoted to a variety of choral arrangements and original material in Unison, SA or TB, SSA, TTB, SA(C)B, CB, SAB, and SATB combinations.

This book has value for many reasons, but perhaps the most apparent and important reason is the fact that it is complete in itself. *FIRST STEPS TO CHORAL MUSIC* is loaded with how-to-do-it suggestions as are most books of this type. However, few of the choral books supply enough

(Turn to page 65)



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**fit your band needs and your budget!**

- French-made perfection from internationally famous Couesnon & Cie., Paris, France
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TONE** has rich, powerful tone . . . good intonation throughout scale.

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Fluegelhorn and Valve Trombone  
in this issue, page 25

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## GRETSCH

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## Meet Our Mrs. Music Merchant

By Carole Basnett  
Moberly Junior College  
Moberly, Missouri

Located in Central Missouri lies the town of Moberly, population about 14,000. As you walk up Reed Street, (our main street), you notice one of the most clean, and attractive business houses, The Moberly Music Co., at 531 West Reed Street, owned and operated by Mrs. Margaret L. Tucker, not only one of the youngest of the Moberly Merchants, but one of the most popular — every person is met with a generous smile and a warm hello when they enter her store. You leave, feeling as though YOU are her favorite customer.

Mrs. Tucker was born in Moberly, attended the Moberly schools, resided here until 1939 when she moved away. She returned to Moberly and became the owner of The Moberly Music Co. on October 1, 1957. In this short period of time, she has become increasingly influential in Moberly's musical activities, and is also very active in several Civic Organizations.

Mrs. Tucker has just recently been elected STATE CAMPAIGN CHAIRMAN for UNITED CEREBRAL PALSY of MISSOURI. Last year, she helped to organize The Randolph County Chapter of Cerebral Palsy and served as County Campaign Chairman. She also helped to start The Randolph County Cerebral Palsy Training Center, for the care and training of the Cerebral Palsied. The aid of many of the other Civic Organizations of Moberly and the other towns of Randolph County have been enlisted through her efforts on behalf of this Cerebral Palsy Training Center. Even the Wood-working and Metal Shops at our Junior College help to make equipment for the Center. The County 4-H Clubs, the County Extension Clubs, The Moberly AMVETS, the local Grotto clubs and

many others have all become a part of the program of this Center, through her organizational works.

Mrs. Tucker also served as County Campaign Chairman for the United Fund Drive last year. She is presently serving as President of The Moberly Band Booster's, an organization of nearly 200 parents of the Moberly Band members. The club was formed



Mrs. Margaret Tucker  
Mrs. Music Merchant  
Moberly Music Company  
Moberly, Missouri

last year for the purpose of stimulating interest in the band and their activities among the students, parents and townspeople. They help to supplement regular school purchases of supplies and instruments and provide

many trips and special events for all the band members.

Mayor Earl B. Noel and the other City officials were approached by Mrs. Tucker, about Summer Band Concerts in our lovely Park up-town. Plans and details were worked out, and last Summer, The Moberly School Bands, under the direction of Mr. Donald Shaffer, presented, eight, well appreciated Concerts — all to capacity audiences. The Concerts will be presented again this Summer and several of the town's adult musicians have promised to bring their instruments and join in and help to support the programs. Moberly has a one mill tax levy, voted by it's citizens for these concerts.

Another project that has been one of her favorite topics since opening the Store, has been to have an Annual Band Day.

The FIRST ANNUAL BAND DAY will be held in October of 1959. More than 100 bands are being invited to participate from schools of the surrounding Counties. In addition to the uniformed Marching Bands of these schools, the grade school band members are also being invited to participate in all the parades as costumed groups (with or without instruments), as their individual Directors choose. This will be an all-day event, with many special activities being planned in addition to the parades and massed Band Concert in the Big City Park at the end of the day. It is hoped that the younger ones who will in most cases, be taking part in a Band Day and parades, for the very first time, will feel the necessary enthusiasm for continuing their musical education and staying in Band all through school.



Here we see Mrs. Margaret Tucker in her attractive and efficiently run music store in Moberly, Missouri. Mrs. Music Merchant, to hundreds of students and citizens of her community, her store is often the meeting place for committees to help local music programs.

The Moberly Chamber of Commerce and the Merchants Retail Committee (of which Mrs. Tucker is also a member) will sponsor this event. Mrs. Tucker has been named Chairman in charge of all committees planning this major event. "NO COMMERCIALISM" will be allowed during this parade — ALL EVENTS will be BY and FOR BAND STUDENTS. Since it is intended to stimulate interest in the Schools and in the development of our future citizens, "we, the Retail Committee, feel that this event should not be commercialized", said Mrs. Tucker.

The MOBERLY MUSIC CO., was awarded the FIRST PLACE, LION'S CLUB Bronze Plaque at the TENTH ANNUAL MERCHANDISE SHOW on March 3rd of this year. Each year the most OUTSTANDING Booth Display is carefully selected by out-of-town Judges, who make their choice of the winner, on attractiveness, originality, best presentation of the "representative Business", and the most interest shown for the Display by the general public. This year's judges were the executives from the Advertising, Sales and Engineering Departments of the A.B. Chance Co. at Centralia, Missouri.

Mrs. Tucker is always ready and willing to help all of our Music Departments in our schools with any and all of our projects. She gives a cash award to the student, selling the most tickets to the Instrumental Concerts and also to the Choral Dept. Concerts, to stimulate the sales and attendance at these performances. She also was a co-sponsor for the broadcast of our

School Basketball and Football games last year, and our Annual Homecoming Parade and Events. Many of us, just drop by to visit with her and some of us, even tell her some of our personal problems. We know that we will have a sympathetic listener, will receive a warm smile, sometimes, a little helpful advice and a lot of encouragement. In any event, we always come away knowing that we have a friend and feeling that we are important. She also uses a Student from one of the Music classes for Clerks in the Store, anytime she needs someone to help.

When I asked Mrs. Tucker "how, when and why she became so interested in working for young people", she said, "I just like people, and particularly young people. Naturally, my son Larry, who is now a member of the United States Air Force Security Service, is most responsible. I had to work in P. T. A. for him, and other things just naturally followed, and you can't work for better living conditions for your own without helping others." Mrs. Tucker served as Parent Teacher Association President of Central Senior High School in Kansas City, Missouri and was also a member of the Executive Board of the Kansas City Council of Parent Teacher Association. She served as a member of several other Youth Organization Boards or Committees during Larry's school years. Now that Larry is in the service, and she is alone, she has diverted her time to helping still, in many other civic works and whatever projects will help to make life nicer and safer for those of us still

trying to "grow up" to be useful citizens.

Larry is a very fine and talented musician, and was very active in all our school concerts and programs and was chosen as the commencement soloist at graduation last year. He plays several instruments, but loves the trumpet and organ best. He also played with a much in demand "Dance Band" — "Edna Lewis' Teen-agers" last year. Here, again, we students are rewarded in our own musical efforts, because Mrs. Tucker's interest has been diverted to our work now that Larry and his music are gone for awhile.

The dollar sign is not the almighty sign in her life as she has proven by giving so much of her time and efforts on behalf of so many projects. Every Monday, she closes her store and devotes that day to many long miles and miles of driving from town to town, organizing Cerebral Palsy Campaigns, helping parents form a working unit for boosting their bands, or in whatever capacity she can be of service to helping to make this a better world for all of us.

Mrs. Tucker is an inspiration to all of us, and the living proof that helping others is as satisfying as making money, and that if we want to help, there is always time and a need.

Mrs. Tucker is one of the very few women music merchants in this country. She believes that more women should enter this field and enjoy the richness of life that music gives. She said that her nearly five years as a buyer for Kline's, Inc., of Kansas

(Turn to page 45)

# The Status Of The

## Copyright Agreements

### CBDNA-MPA-MPPA

By Hugh E. McMillen, CBDNA  
Director of Bands  
University of Colorado  
Boulder, Colorado

In September of 1957 a letter was sent out by the Music Publishers Protective Association (M.P.P.A.) to many Directors of Music Departments in Colleges, Universities, and Schools, throughout the United States, drawing attention to the basic provisions of the copyright law, and pointing out the liability of those who violate the copyright law.

Prior to 1957, many categories of musical performers, both amateur and professional, and from small combos on through large groups, may have infringed upon the copyright laws through failure to secure written permission (from the copyright owners) to make needed special arrangements.

The College Band Directors Association, although its membership represents but a very small percentage of the total number of individuals and groups (both professional and amateur) which have need for special arrangements of copyrighted music, took the initiative in an effort to determine whether legal forms could be designed (in co-operation with the publishers organizations), which might simplify the process for college band directors of applying for permissions to make special arrangements for use at athletic-related events.

In October of 1957 a conference was held between Frederick Fennell (President of the College Band Directors National Association), Philip Wattenberg (counsel for the MPA and the MPPA), and Walter G. Douglas (Chairman of the Board of

MPPA). At this time it was decided that one purpose of making special band arrangements would through the adoption of a standard form (or forms) on which the director could apply for permission to make special band arrangements when no satisfactory arrangement could be furnished by the publisher.

As a result, a band arrangement agreement form was developed and put into experimental use in the fall of 1958 at the University of Colorado. The results were encouraging. Subsequently, certain changes were made in the agreement form (Form I), and a request form (Form II) was drafted. Additionally, a series of "Suggestions for Use of Form I and Form II" were developed. At the C.B.D.N.A. national meeting in Urbana, Illinois, in December, 1958, the forms were approved unanimously and accepted by the membership. The MPA AND the MPPA are now polling their memberships, and it is hoped that by June 1, 1959, that the following information can be made available in a news release in this magazine.

1. A list of publishers in MPA and MPPA who have approved the procedure and the use of the forms.

2. A list containing the names of the firms, the addresses, telephone numbers, the name of the person in each firm to whom the requests should be addressed, and a list of the various catalogs which each firm controls.

The official forms will be printed

by and available through the Music Educators National Conference, NEA Education Center, 1201 Sixteenth St., N. W., Washington 6, D.C. A copy of the "Suggestions for Use of Form I and Form II" should be requested when an order is placed for quantities of Forms I and II.

The use of the forms is not mandatory. Those who have established a satisfactory procedure of their own have every right to continue it. The purpose of the new forms is to provide a simpler, faster, and cheaper method of requesting permissions.

It should be understood that the new procedure does NOT necessarily mean that all requests will be granted. There are instances where the publisher, for example, through contractual agreement with a composer, does not have the power to grant certain permissions.

This article will close with the reproduction of Form I, Form II, and the "Suggestions for Use of Form I and Form II". It is important that the material be read *carefully*. Those who use the form should understand that they are bound by the conditions contained in the agreement forms.

The CBDNA committee, which is currently responsible for the project, would like to thank Frederick Fennell, Philip Wattenberg, and the executive boards of the MPA and the MPPA for the excellent progress made in 1957-58 toward the solution of the many problems which were encountered.



# FORM I

## BAND ARRANGEMENT AGREEMENT FORM

RECOMMENDED BY THE CBDNA, MPA, AND MPPA

Date \_\_\_\_\_

To: \_\_\_\_\_

(Name of Publisher)

We agree that all requests by us for permission to make special band arrangements of musical compositions for which you own or control the copyright, for the academic year \_\_\_\_\_ shall, if granted, be subject to the following conditions with the express understanding that no permission is granted hereby and that no permission shall exist unless and until we shall request and you shall grant a permission with respect to a particular musical composition or musical compositions:

1. A request shall be made only where no published arrangement suitable to our band director's needs and instrumentation is available.
2. Special arrangements will be made only by an employee, a member of the faculty, student or other person connected with our institution, or person authorized by the institution, and no unauthorized service or person outside our institution will be used for making such arrangements.
3. Special arrangements will be performed only by our band and will not be copied for any other purpose whatsoever, and will always remain in the possession of employees, members of the faculty, students or other persons connected with our institution.
4. The copyright of each special arrangement and the right to copyright the same and all rights in each special arrangement shall automatically vest in the copyright owner of the musical composition, subject, of course, to the permission granted us, and subject further to the condition that you shall not use or license the use of said special arrangement or any rights therein for any purposes without the permission in writing of the arranger. Nothing herein contained shall prevent the licensing by you or your performing right society of the public performance of said special arrangement in the event the performance of said arrangement is broadcast over radio and/or television.

5. After each arrangement shall appear the following line:

"Copyright 19 \_\_\_\_\_ by \_\_\_\_\_ . This arrangement authorized."  
(copyright owner)

Note: "The year of the respective copyright on the publisher's printed copy and the name of the copyright owner must be inserted in the above line when it is placed after the arrangement."

6. Permissions shall limit the use of each special arrangement to that school year for which request is made. Materials shall remain in our custody but their use in any subsequent school year is subject to additional written request and written permission.
7. Permissions shall be limited to band arrangements for athletic events and athletic-related events.
8. All permissions shall be strictly limited as aforesaid and shall not grant any right to print, publish, vend, record or publicly perform for profit, it being understood that all rights in all musical compositions are reserved by you, subject to the permissions granted us.

Very truly yours,

By \_\_\_\_\_

Institution \_\_\_\_\_

AGREED TO:

By \_\_\_\_\_

Publisher \_\_\_\_\_

(See Form 11 on the next page)

## SUGGESTIONS FOR USE OF FORM I AND FORM II

1. Each director should fill out *TWO* copies of Form I for each publisher to whom he expects to send request forms. The director should sign *BOTH* copies of the form. The publisher, upon receiving the duplicate form, *SIGNS BOTH*, and returns one to the director. This constitutes the basis for the working agreement.

2. Your requests for permission to make special arrangements **SUBJECT TO THE CONDITIONS OF FORM I** are to be made on Form II.

3. Form II should be filled out *in duplicate*. Sign *both* copies and send to the appropriate publisher.

4. The publisher will fill in "Permission Granted" space either "Yes" or "No" and return one copy to you.

5. It is illegal to start scoring before permission has actually been granted.

6. It will facilitate your getting prompt replies from the publishers if you will:

A. Send out your Form I sheets to the publishers late in the spring or early in the summer.

B. Send out actual requests on Form II (provided you have received your signed copy of the Form I back from the appropriate publisher) as early in the summer as possible, even though you make requests for permission on tunes that later on you may decide not to use.

C. In emergencies, call or wire the publisher in terms of their signed Form I agreement with you.

D. Read the Form I agreement carefully — it is your responsibility as a director to check yourself to make sure that you are acting according to the letter and spirit of the agreement.

It is hoped that the publishers will make every effort to process both your Form I and subsequent Form II's as promptly as possible.

The End

## Meet Our

Mrs. Music Merchant

(Continued from page 43)

City, it's dominant department store, has been the most helpful merchandising training, that has helped to make her a successful Music Merchant. She is also a member of The Moberly Business and Professional Women and member of the Order of the Eastern Star.

The End

## After High School—What Then?

By LeRoy Dalhaus

Supervisor of Music, Public Schools, Roxana, Illinois

I am sure the title of this article has caused much concern in the minds of many high school graduate musicians throughout the United States.

I refer especially to the future of those talented high school graduate musicians, unable to attend a college or university because of financial difficulties. I have seen so many deserving young musicians forced to go to work in local industries. Many of these people had attained high honors, musically, while in high school — they did their very best, but, unfortunately, their parents simply didn't have the

funds to send them on to college.

It would be truly a perfect Utopia if we had enough philanthropic minded people to help deserving young musicians. Music is truly the spice of life! It is a recognized fact that music is a great benefit to mankind. I am sure that perhaps someone can come to the aid of these fine young people. We do know, of course, that many colleges and universities offer scholarships, but, not enough to go around. They, the colleges and universities, are doing their best with funds available for scholarship purposes.

If said former high school musicians cannot attend an institution of higher learning why not inaugurate a movement in your community to help keep their interest going. They gave their very best while in high school; upon graduation are they a member of the forgotten legion? I sincerely believe these people can be helped. At least it is worth a try. Why not explore the possibilities in your community? Perhaps the local municipal band or civic orchestra can absorb some of these people. The foregoing statement would of course apply to the larger cities and not to small communities. To permeate into the minds of the leaders of your community to adopt a philosophy of what music has done will no doubt help.

I do believe that many high school graduate musicians can further their musical experiences with the aid of some local organization. Let me give you an example: Some seven years ago the chairman of the local chamber of commerce approached me with the idea of organizing a community band composed of former high school musicians in this very large industrialized area. They would be willing to underwrite the costs of such a program. Truly a fine gesture! The group would be formulated purely for good musical recreational experience; though of course some concerts would be given and perhaps participation in local community parades. Eventually this very thought evolved into the formation of a community band in adjoining Roxana, Illinois. Description of this organization will occur later with respect to similar groups, offering opportunities to both young and old musicians.

A former high school musician has many hours of time invested in his or her musical training — not to mention the amount of money spent for a good instrument. Why throw all this ability to the four winds? A person of this

(See form No. 1 on page 45)

### FORM II BAND ARRANGEMENT REQUEST FORM RECOMMENDED BY THE CBDNA, MPA, AND MPPA

(Publisher and address)

Dear \_\_\_\_\_:

Permission is sought, pursuant to our agreement (See Form I) dated \_\_\_\_\_, to arrange the following composition(s) for band:

Permission Granted

Date

Publisher

By

Publisher's Representative

Signed,

Director of Bands

Institution

Address

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calibre has been well trained, knows the meaning of discipline and, is truly an asset, and not a liability to his or her community. They have learned and experienced the better things of life. Participation in the expression of good and wholesome music is truly a fine life experience.

I can very well remember a personal experience. I was graduated from a high school, in central Illinois, June, 1928 — just about the time the depression was setting in. I can very well remember the thought I had in my mind the night of graduation — what did I have to look forward to? I wanted, so very much, to continue my study of music in a university — but, my parents did not have the funds available. I had remembered the many fine hours of musical enjoyment spent in the band and orchestra. I hadn't forgotten one of the biggest thrills of my life when I played in a massed band at Decatur, Illinois, under the direction of Sousa! But, those experiences were now past. The future concerned me.

I did, however, remember an old saying: "A dark cloud sometimes has a silver lining." I conversed with my former band director — he had done so much to help me during my high school days. Through his aid I obtained a position playing with the Walter L. Main Circus Band. Playing circus music isn't easy — the tempos are mighty fast — and, sometimes, the mode of living can get rough! But, with this opportunity, I would still be able to acquire that university education. To make a long story short it took me five years to earn enough money to matriculate in the School of Music, Illinois Wesleyan University. I had realized my ambition! I finally secured a Bachelor of Music Degree and later a Master of Music Degree from the same school. The fact is: I did not give up!

I do hope that many former high school band members, desiring to further their musical achievements, can profit by my personal experience. At the present time I gave 23 years of teaching experience, including elementary schools, high school, military academy, and college. The very idea that all is not lost is most significant. The obstacles are sometimes quite great, but, the ability to keep confidence in yourself will result in the fact that you will win! Personal achievement, persistence, and the will to keep bearing down will result in success.

I know that many of you readers will fully realize the fact that personal experiences are many times rather difficult, but, your own intuition to

give all you have is the prime requisite. No one ever earned anything the easy way — it takes years and years of very hard work to obtain the least bit of success. And, you must continue to keep trying — you cannot stand still.

I am fully dedicated to the fact that we, as band directors, if sincerely interested in our noble profession, can do so much toward providing a motivating force to further the interests of all musicians — old or young. After all we have the same objective — to further promote the fact that music makes life just a bit richer!

At this juncture I would like to cite several examples of how certain communities have endeavored to further the musical experiences of their citizens. Some seven years ago the city of Roxana, Illinois, formed a community band to include all musicians of this area, old or young. I might mention this community has a fully equipped community building, with a full time recreation director in charge. This organization is tax supported. With respect to this type of band — we claim to be one of the first in the country to have an organization of this type. The local Alton Evening Telegraph published the following statement in their newspaper: "This is a newly organized community band, one of the first in the country. Forty pieces make up the band which is directed by Mr. Le Roy A. Dalhaus, who also is Music Supervisor in the Roxana, Illinois Schools." This group has played for many functions, especially during the summer.

The foregoing represents just an example of what can be accomplished to further the welfare of all musicians. I am sure that many other communities can profit by our experience. We do not claim to have the best set-up, but, we have at least tried to do something to help keep their musical interests going.

Many communities, especially the smaller ones, do maintain small bands that have existed through the years. I would, at this point, like to mention two band groups, here in the State of Illinois, that are rather unique! I refer, first, to the band of Fosterburg, Illinois — a small community hamlet some 10 miles from the city of Alton, Illinois. Their band has a colorful history. I have personally looked at their official records, dating back to 1892. This group gives every opportunity to help furthering the musical interests of all — both young and old. I have observed this group, both in practice sessions, and also in concerts. Their spirit of performance is just wonderful! They may not play the most difficult type of music, but, they

do emphasize, with their playing, a truly fine spirit. One of the members of this group, Mr. Emil Boumard, has been with the organization for a total of 55 years. Quite an enviable record indeed.

Another group, worthy of mention, is the Jamestown, Illinois Band — this community has maintained a band since 1896. This organization rehearses one time per week throughout the year. They have a very fine record of father to son membership. They do extend to everyone in their community the opportunity to continue participation in fine musical enjoyment. In conclusion, may I reiterate the fact that every possibility must be examined to keep music alive in your community. The ability, on the part of the band director, to keep music growing will result in a personal satisfaction that a job has been well done. You cannot measure success in dollars and cents. Much more is at stake. The very future of so many young musicians can be helped by an understanding type of band director. His ability to do that certain extra, to help high school graduate musicians, will result in a spiritual reward, if nothing else.

Do study the possibilities in your community. You cannot neglect these people, former band members of yours, after their high school days are completed. I continue to express my interest in their future welfare. I enjoy so very much seeing my former high school band members keeping up their interest in music.

So, let all of us do our very best in keeping all former high school band members interested in music. I fully know all of us have our duties to perform at school, but do take time out to consider the fact that we can still help others. Music is truly the food of life! Let it never die.

## New Film Strip On Violin

(Continued from page 8)

American String Teachers Association.

This audio-visual aid gives detailed information on the construction and various properties that contribute to the essential elements of tone-production in string instruments. The film follows the entire process from selecting the wood to adjusting the instrument before distribution.

Prints and sound tapes for showing may be obtained without cost for a ten day period. Any organization may purchase this outstanding audio-visual aid for only \$35.00. For further information write Scherl & Roth, Inc., Educational Department, 1729 Superior Avenue, Cleveland 14, Ohio.

## The New Sound — The Clarinet Choir

By Don McCathren  
Director of Bands  
Duquesne University  
Pittsburgh, Pa.

There is a new sound in the band these days. It's a sound of richness, depth, brilliancy and of great beauty. It's the CLARINET CHOIR! For years band critics have looked down long noses at the band stating that it sounds too shrill, too shallow, too thin or too brassy. When these same critics hear the new band with instrumentation based around the clarinet choir, they have to admit that their favorite pastime of running down the band and its sound is suddenly out of vogue.

### Clarinet Choir Improves Band Sound

How does the clarinet choir added to the band nullify these age old criticisms of the band? Very simple, the lower instruments of the clarinet family give the band a mellowness that takes away the shrillness from the band sound. The very nature of the tonal quality of such instruments as the alto and bass clarinet is mellowness. In fact, I doubt if anyone could even make these instruments sound shrill, particularly in the low register where the instruments are most effective.

The great strength in the fundamental of the clarinet tone gives the band a tonal depth that makes a criticism of "Too shallow" absurd. This is particularly noticeable in the contra clarinets which give such a strong bottom and depth to the band. No one could call the band sound "thin" when the instrumentation is based around the great richness of the sound of the clarinet choir. Now, we all know that any band can sound "brassy." Unfortunately, most bands do!! But this isn't necessary. Even the orchestra will sound brassy if the brass

play at a fortissimo level continuously. But if the brass in the band, like those in the orchestra, are held down and are reserved for the climaxes and specific brass passages, the effect will be mainly "woodwind" and not "brassy."

Of even more importance than squelching the critics of the band, this "New Sound — The Clarinet Choir," opens up great new musical horizons for the concert band. For centuries our finest composers have always turned to the orchestra when they wanted to seriously express themselves musically. One of the main reasons for this is that the orchestra has for centuries had a set instrumentation based on the string choir. All other instruments have been used in conjunction with or in contrast with this basic string tone. This has resulted in the composer having a wide variety of tonal color from which to choose. Thus the orchestra has always been a medium of great aesthetic appeal offering a wide range of tonal opportunity for musical expression.

Unfortunately, most composers until recently, did not feel that the band offered a serious musical challenge or an adequate means for bringing their musical ideas to life. The composer felt little challenge or aesthetic appeal from an ensemble that seemed merely a conglomeration of wind instruments with no set instrumentation based on no single color or sound. The band, to many composers, has been a hodgepodge mixture of all the wind instrument colors which resulted in a large grey sound. This sound might get louder or softer but since it seemed to always remain a thick drab sound, it held little inter-

est. This same lack of tonal color variety is undoubtedly one of the reasons for so many people not taking the band seriously.

Perhaps we can better understand the importance of tonal coloring if we make a comparison to the art of painting. The painter will often choose a neutral color for the background of his canvas. He may then use his palette of colors in brilliant contrast with the basic color, or he may choose to blend some object in with the background and make it less obvious through a delicate shading. He has a great range and variety of colors from which he may choose to use as contrasting "solo" colors or blend with other colors for beautiful "harmonic" color effects. This offers him great artistic challenge and range of expression. How many of the great artists of history would have spent their time at this art if they were restricted to the colors they could use and particularly, if they were limited to the grey? Thus, we can also see that the serious composer would prefer to write for the orchestra with its basic background color of the strings and its wide palette of tonal colors that are available in conjunction and contrast with this basic color.

Now, the "New Sound in Bands — The Clarinet Choir," provides the band with a basic tone in which all other instruments may be used in combination or contrast. This places the band on an aesthetic plane right along side of the orchestra. Composers and listeners alike have taken another look at the band with its new conception of instrumentation and have liked what they have seen and heard. Thanks to the clarinet choir, the future of the concert band has never

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looked brighter. The day may come when the greatest musical bodies in our nation are not symphony orchestras, but symphony bands. When we turn the dial of our radio or television sets, on a Sunday afternoon, it will be the New York Philharmonic Band that comes to us playing the premiere of Shostakovich's "Eighteenth Symphony." Yes, it can happen! And if it does, the "New Sound, The Clarinet Choir" will have made it possible.

### Clarinet Choir Instrumentation

What should the clarinet instrumentation in the concert band be if we are to achieve these goals for the bands of the future? First of all, I would say that most concert bands have more Bb soprano clarinets than are really needed and far too few Eb soprano, alto, bass and contra bass clarinets. For a band of 60 to 70 pieces I would recommend the following clarinet instrumentation:

- 2 Eb soprano clarinets
- 12 Bb soprano clarinets
- 4 alto clarinets
- 4 bass clarinets
- 2 contra bass clarinets (Bb or Eb)

The Eb soprano clarinet is very important because of its unique tone quality and brilliance. It is disappointing to hear some individuals recommend the use of the Eb flute as a substitute for the Eb clarinet. The Eb flute is a beautiful instrument and should be a part of the flute choir but can never replace the color and brilliance of the Eb soprano clarinet.

### Separate Performing Medium

Not only is the clarinet choir an essential part of the modern concert band, it is also a beautiful and satisfying performing medium in its own right. It can be considered as the equivalent of the string orchestra in that it covers the entire common musical range and in the same color. While offering all the possibilities to the composer or the arranger that are available in the string orchestra (with the small exception of double-stops!) it actually offers more color and richness of tone. Bellison was one of the first to develop the clarinet choir as a separate performing medium. Those who had the thrill of hearing or playing in this magnificent ensemble found it an unforgettable experience. In more recent years a great many colleges, universities and high schools have developed outstanding clarinet choirs. Clarinet choir clinics have been and are being held in all parts of the country to explain and demonstrate the importance of the clarinet choir and the various

techniques involved. Clarinet choirs are now entered in many of the state and district ensemble contests and are being judged for the first time this May in the famous Tri-State Festival at Enid, Oklahoma. In addition to recognizing the clarinet choir by providing contests for them, Dr. Milburn Carey, Manager of the Tri-State Festival, has organized a mass clarinet choir which promises to be one of the highlights of the entire festival.

### Clarinet Choir Literature

The greatest problem that has held back the progress of the clarinet choir movement is the lack of proper parts in band compositions and arrangements and lack of clarinet choir literature. Composers, publishers, and arrangers are all recognizing more and more the importance of the clarinet choir to the concert band and providing necessary parts. The clarinet choir literature itself is now expanding at a rapid rate and the day of each clarinet choir director being forced to arrange his own music is almost a thing of the past. The following publications are recommended as a good basic list: (see Table No. 1)

In addition to these works, Hal Leonard has several more arrangements for elementary clarinet choir by James De Jesu. The additional three movements of the Caribbean Suite by Alfred Reed are available on rental from Hansen Publications. This is music of the highest calibre that you may be proud to have on any program. Interlochen Press has the entire clarinet choir library of Russell Howland now available on rental and will soon have much of this fine music published. They will be pleased to

### Cover Photo



This month's cover photo shows the outstanding Duquesne University Clarinet choir of Pittsburgh, Pa. Under the baton of Don McCathren, the choir has gained the reputation of being one of the finest in the nation.

SCHOOL MUSICIAN readers should read Mr. McCathren's interesting and informative article, "The New Sound—The Clarinet Choir" which appears in this month's issue. He will conduct a massed clarinet choir at the Internationally famous Tri-State Music Festival at Enid, Oklahoma on Friday night, May 1st.

send a listing of this literature. Many of the most prominent publishing firms are also planning clarinet choir publications for the near future.

### Advantages of the Clarinet Choir

We have considered the importance of the balanced choir in the concert band, but let us now consider for just a moment the advantages of the clarinet choir as a separate performing medium. It offers a beautiful ensemble to play for various functions where a medium size group would be more appropriate than either the entire (Turn to page 65)

Table No. 1

### Clarinet Choir Publication List

Title	Composer	Arranger	Publisher
1. "Lady of Spain" .....	Evans .....	David Jarcho ..	Sam Fox
2. "Air from Suite #3 in D" .....	Bach .....	Frank Sacchi ..	Kendor Music, Inc.
3. "Menuetto from Eine Kleine Nachtmusik" ..	Mozart .....	Frank Sacchi ..	Kendor Music, Inc.
4. "Larghetto from Concerto Grosso #12, Op 6" ..	Handel .....	Frank Sacchi ..	Kendor Music, Inc.
5. "Menuetto from Quintet in G Minor" .....	Mozart .....	Frank Sacchi ..	Kendor Music, Inc.
6. "Kerry Dance" .....	Folk Song .....	Matt Betton ..	Summy-Birchard
7. "Deep River" .....	Folk Song .....	Matt Betton ..	Summy-Birchard
8. "Autumn Leaves" .....	Mercer, Prevert and Kosma .....	Alfred Reed ..	Hansen Pub.
9. "Clarinet Poem" .....	Lucien Cailliet .....		Leblanc Corp.
10. "Havana Moon" from Caribbean Suite .....	Alfred Reed .....		Hansen Pub.
11. "Serenade" .....	Haydn .....	James De Jesu ..	Hal Leonard

# Burlingame High School Orchestra

## Visits Brussels World's Fair

By Lynn Sams  
President, Buescher Band Instrument Company  
Elkhart, Indiana

A chain of events beginning two years ago led to a never-to-be-forgotten trip to the Brussels Fair by the Burlingame California High School Orchestra. In the fall of 1956, Mr. Eugene O. Brose, Supervisor of Music in the San Mateo Union High School District, arranged a meeting of the Bay Section of the MENC in this district. At this meeting a preview of things to come was shown. During the luncheon music students from the district furnished the music. All were invited to participate in the National Band and Orchestra at the National MENC convention in St. Louis, which invitation was later accepted.

At the morning session of the St. Louis meeting, the Burlingame string orchestra gave an outstanding performance which resulted in an invitation to play at the district convention at Santa Rosa. During the afternoon session, at the Santa Rosa convention the eighth grade string ensemble under Milton Jenkins gave another outstanding performance. Another concert with the two combined groups brought forth an invitation to appear at the National MENC convention in Los Angeles in the spring of 1958. The comments of music educators from all parts of the Nation was the "prop" needed to secure an invitation to play at the Brussels World Fair.

Immediately upon receipt of this invitation "everyone got into the act to raise funds" and \$40,000 was soon forthcoming. Augmented by two 8th grade graduates, a junior and a concertmaster of the Claremont (California) High School, this group of 33 string players really started to work. Each morning the ensemble rehearsed for four hours. In the afternoon each individual practiced his music for two

hours. The spirit with which they worked soon began to show.

On July 30, 1958 the orchestra took the Pan American Polar route to London. A day in London, then five days in Copenhagen, a concert at the Tivoli Gardens Theater, followed by another concert at the International Music Educators Convention. Next, a short visit into Holland and Germany, then to Brussels. After the Fair engagement came a few days in Italy, then on



E. O. Brose  
Supervisor of Music

to Zurich for another concert, a three-day stay in Paris, then back over the North Pole, arriving back in Burlingame July 28 for half of the orchestra, and July 29 for the remainder of the group.

Mr. Brose (Gene as he is affectionately known) began his career in 1923 in the Burlingame High School, which

at that time was the second high school in the San Mateo Union District, with a total enrollment of 250 students. The San Mateo High School at that time had 370 students with Mr. George Weir in charge of band and orchestra. In 1923 Mr. Elmer Young came to Burlingame to coach the string players. In 1924 he took over the orchestra work for the entire district and Eugene O. Brose replaced George Weir as director of the band. With no music in the four elementary schools, and with but seventeen in the high school band, Mr. Brose started a building program. Three years later he entered the first California band contest and won the right to represent California in the National Band Contest.

It was a great experience for this young 54-piece band to make the trip to Council Bluffs, Iowa and to hear the fine bands developed by those great pioneers in high school music: such as, the late A. R. McAllister of Joliet, C. R. Tuttle of Marion, Indiana, C. R. Barone of Lockport, New York, Capt. A. R. Gish of Nicholas Senn High School in Chicago, Lee M. Lockhart of Council Bluffs, Iowa and Frank Manchini of Modesto, California.

Throughout the years since that first contest, the Burlingame High School band has been in the superior group. In 1939 when choirs and orchestras were added to the annual festivals, Mr. Young as director of both groups received two superior ratings to make it a clean sweep along with the band's superior.

In 1937 Mr. Brose took over the building of a band at the San Mateo High School. From this time on two superiors for his bands were a regular occurrence (Burlingame and San Ma-

teo). In 1948 he entered three bands and received three superiors. During the 17 years that Mr. Brose had the two bands, he gave joint band shows at the annual Big-Little football game between these two natural rival high schools.

As Supervisor of Music for the growing San Mateo Union High School District, Mr. Brose brought in a fine group of teachers to man the five Class A high schools. Harold Dunn, one of his former Burlingame students, directs the orchestra and choir, and Henry Use the band in the San Mateo Schools. Anthony Campagna, another former Brose student from the San Mateo High School Band now directs the band, with Robert Ish the orchestra and chorus at the Hillsdale High School. Randolph Hunt, a third former student from Brose's Burlingame band and choir, directs the orchestra and chorus, with Ralph Bredenberg directing the band at Capuchino High School. Dwight Hall has taken over the music program in the new Mills High School, which was opened this fall.

In the Burlingame High School, Mr. Brose still keeps the band, with Lawrence Short directing the orchestra and chorus. Mr. Short is continuing the fine work started by Elmer Young, whose place Short took when Young retired. Mr. Short made the top dreams of all high school music students come true for his string ensemble when they took this trip to Europe to play at the Brussels Fair.

The music program in the elementary schools at Burlingame is outstanding. The band and orchestra are under Mr. Milton Jenkins, and the chorus under Mr. Willard Lincoln. All received superiors at the last Northern California Music Festival.

To such pioneers as Gene Brose goes the credit for what has been developed in the San Mateo Union High School district. Next year the sixth high school in Baywood will open and with the constantly growing population in the Bay Area (17 miles south down the Peninsula from San Francisco), it is predicted that more new schools must necessarily follow soon.

Brose, at the helm of the Music Department, is now completing his 35th year as band director in Burlingame. During his first two years, he coached an extracurricular glee club at San Mateo College. In the middle 30's and in addition to his regular work in Burlingame, he taught band, harmony, counterpoint and musicianship in the Junior College, and for two years also handled the orchestra. In 1937 he was relieved of the college work to take over the San Mateo School band; along

## Wenger Introduces New "Portable Band Wagon"



A completely new idea in bandstands and outdoor stages has just been introduced by the Wenger Music Equipment Company of Owatonna, Minnesota. Known as the Wenger Band Wagon, the unit is actually a *mobile bandstand*, an *all-purpose stage*, a *portable riser*, and a *reviewing stand*, or *stage combination*. It makes possible the taking of musical groups, speakers, acts, etc. to the event or to already established permanent outdoor seating. It is ideal for rallies, demonstrations, fairs, athletic events, concerts, graduation, picnics, sales promotions, and many other applications.

Basically a set of risers that can be folded up to a flat stage on wheels, with a scientifically designed permanent shell attached to project sound with acoustical precision, the Band Wagon opens into a generous stage, a complete music shell or a reviewing stand in a matter of minutes.

When fully unfolded, the standard unit has five elevations of 32" width each or 4 elevations of 48". There is also room for additional performers on the ground in front of the shell. Performing groups can hear themselves far better than in the normal outdoor concert pavilion. Generally an outdoor performing group obtains better acoustical results with the Band Wagon than with the customary indoor auditorium stage set-up. Shell projects music evenly over a wide and deep area for greater listening pleasure of the audience.

When completely folded up, the

unit becomes an 8' wide flat stage. Length is from 20' to 36' in four foot increments. Stage is 48" off the ground level. As riser units unfold in 4' sections, one may be unfolded to be used as a stairway to mount platform . . . or a unit may be unfolded at each end of the stage, making it ideal for a speaker's platform, award's presentation, political rally, pep rally, church service, queen coronation, style show, or any other community event. It could also be used as a reviewing stand, extra seating for a small crowd, at a judging event at a county or state fair, or for watching a demonstration or event of any kind by unfolding all the sections. It is also ideal for downtown events, city parks, parade reviewing, etc.

The Wenger Band Wagon can be easily and quickly set up or taken down and moved to any location by hitching it to a car, station wagon, truck or tractor. It folds into a handsome road trailer, completely enclosed, and equipped with electric brakes, stop lights, turn signals, clearance lights, license holder and ball hitch. Entire unit is mounted on a rugged steel understructure with dual wheels. Overall height is 12'. Weight is approximately 5,000 pounds. There is ample storage space for chairs, music stands, etc. on the unit. Available in two color paint combination of user's choice. Optional equipment includes music stands, folding chairs, gasoline engine driven generator for 110 volt lighting system, speaking system, etc., public address system, podium, music stand and light for conductor, and extra folding units.

"We have tried to provide a mobile unit that will furnish comfortable spacious quarters for the performers plus volume and resonance for pleasurable listening by the audience wherever events may be held. This Band Wagon also eliminates the necessity of buying land and building expensive permanent shells. Groups look and perform better in familiar 'rehearsal surroundings'", states Harry Wenger, President of Wenger Music Equipment Company.

\* \* \*

"Students and members of our faculty have enjoyed using THE SCHOOL MUSICIAN which you have so kindly sent us for the past year. Thank you so much."

Sincerely yours,  
Clara Esther Derring  
Columbia University  
Teachers College  
New York, N. Y.

\* \* \*

the line he occasionally helped out in the Mathematics Department when someone was needed for extra classes. His former music students, now professional men, business men and industrialists, are firm supporters of Brose and of the good work he is doing in music. Congratulations to another one of our pioneers.

The End





THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

# AMERICAN SCHOOL BAND *Directors' Association*

## ASBDA COMMITTEES SHOW EXCELLENT RESULTS

### June Issue Will Give Tentative Convention Plan

By Ernie McMillan  
A.S.B.D.A. Editor

The people who have been working on the various ASBDA committees are to be highly praised for the outstanding work that they have done thus far. In previous issues you have read of some of the fine reporting that these committees have done for the benefit of the members. Here, in this issue, we should like to continue some of these reports.

The short summary of the survey of Exchange Concerts and Concert Tours, submitted by Lynn C. Huffman of Bensenville, Illinois is as follows: "In summary of the work done by the committee on the survey of Exchange Concerts and Concert Tours, this work was limited to a compilation of the answers of the questionnaire sent out during the 1956 and 1957 school year. This was presented at the Joliet Convention in both total and single forms. This supplement dealt

with fellow ASBDA members interested in having an ASBDA Band appear in their schools under terms of the original survey."

The ASBDA Acoustical Research Committee has done a tremendous job and are to be congratulated for their outstanding work. The report, as given by Pat Arsers is as follows: The committee on Acoustical Research met at the research laboratories of C. G. Conn., Ltd. in June of 1957. Dr. Earle Kent and Dr. Jody Hall guided all the technical discussions, and headed several sessions to acquaint the ASBDA committee with work done to that time. No member of the ASBDA committee can qualify as a research scientist, nor are they capable of drawing or approving any certain specifications for any instruments. The operation and explanation of all measuring devices, meters, and the tonal analyzer, was done by Drs. Kent and Hall and their staff. The work of the ASBDA Acoustical Research Committee will be to: (1) Record judgment on tones accumulated by the Research Staff of C. G. Conn, Ltd. (2) Recommend areas for future research. (3) Finding uses for

teaching aids, measuring devices, and audiovisual aids developed by the C. G. Conn staff of scientists. (4) Confirm results and verify conclusions.

A complete mimeographed report of the June, 1957 meeting of the joint committees of the ASBDA and the CBDNA was passed out at the St. Petersburg convention, or mailed to the membership after that meeting. If you are desirous of a copy, please address your inquiry to Pat Arsers, chairman. Pertinent business transacted by the committee, meeting separately in Elkhart was: (1) That the ASBDA Acoustical Research Committee become a permanent standing committee, and should be a part of all future experiments. (2) The committee recommends that all findings of both ASBDA and CBDNA be made public property. (3) The committee recommends to the Executive Board, and the membership of ASBDA at large, that a concerted effort to use A-440 at 72 degrees Fahrenheit with an explanation of the temperature chart to facilitate such use, be used as the tuning note for pitch of our bands. (4) That prior findings of the CBDNA committee and the Research Department of



ASBDA BAND OF THE MONTH . . . . South Junior High School Concert Band, Boise, Idaho. Lorraine E. Johnson, Director.

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C. G. Conn, Ltd., be made available to the membership of ASBDA. (5) The ASBDA committee asks that the chairman of each committee of their individual instrument methods, a part of the Continuing and Comprehensive program of the Improvement of School Bands be included, as a guest, when each instrument is exploited or studied.

Fifty-seven active members filled in the questionnaire at the December, 1958 meeting after the demonstration by Dr. Earle Kent. Questions asked were, "In what field would you like further research?" Answers were as follows: Tuning practices, 46; Temperature and Tuning, 27; Warm Up and Tuning, 35; Mouthpieces, Reed, 24; Brass, 24; Reeds, 12; Double Reeds, 22; Instrumentations, 19; Room Acoustics, 37; Visual Aids, 16. Others mentioned were: Preservative for a good reed, flute intonation, tympani, type of "round" sound from the English brasses in American horns. It is obvious where the thinking of the membership lies. The first three items — tuning practices, the temperature and tuning, and warm up and tuning. Since the ASBDA has a committee at present studying room acoustics and band rooms in general, it would not be practical to reach into this particular field, especially since their findings are ready to be printed.

References which should be in each member's files, and they are available for the asking, are: Strobotone — Operation and Service Manual—C. G. Conn, Ltd. Dependence of Tuning of Wind Instruments on Temperature Robert W. Young. Reprinted from the Journal of the Acoustical Society of America, Vol. 17, No. 3, pages 187 to 191 — January 1946. The Language of Musical Acoustics by Jody C. Hall and Earl L. Kent, copyrighted October, 1957 by C. G. Ltd. The Inside Story of Brass Instruments by Earle L. Kent, Copyrighted, March, 1956 by C. G. Conn, Ltd.

For those of the membership of the ASBDA that were in attendance at the Joliet convention, the two demonstrations by Dr. Earle L. Kent, and Dr. Jody Hall were proof of the excellent work done by the Research Staff of the C. G. Conn Company. These demonstrations should be a part of every state meeting, and contact for such useage should be made direct from the factory.

From President Emil Puffenberger comes word that you should make your reservations for the 1959 convention at Rochester, Minnesota. The dates are December 27, 28, 29, and 30th. The Kahler Hotel in Rochester will be the headquarters for the

ASBDA Convention. At Joliet, the convention sites were set for four years. In 1959 at Rochester, in 1960, at San Antonio, Texas with August 18, 19, 20, and 21st as the dates. In 1961, the convention will be held in Cleveland, Ohio and in 1962, at Oklahoma City.

Also from the President's desk comes word that he has requested authorization to activate and augment the National Organizing Committee. The purpose of this committee will be to: (1) Secure members in states having no membership. (2) To assist the national membership chairman and existing state membership chairman in states which have a membership of less than six. This will be done by soliciting membership, investigating and recommending only highly qualified candidates, and collecting properly completed applications and forwarding them to the chairman of the national organizing committee. (3) Applicants shall be accepted into ASBDA membership immediately

### Wm. F. Ludwig Percussion Building Ready For Use At National Music Camp



Here is the new "Percussion Building" recently completed and donated to the National Music Camp, Interlochen, Michigan, by Wm. F. Ludwig, President of the Ludwig Drum Company, Chicago, Illinois.

Directors of the National Music Camp, Interlochen, Michigan, recently announced the completion of the new two story Percussion Building, donated to the camp by Wm. F. Ludwig, President of Ludwig Drum Co., Chicago.

The new building is a welcome addition to the expanding facilities of the National Music Camp. It will provide private teaching studios and individual practice rooms as well as adequate room for percussion section rehearsal and percussion ensembles.

Mr. Ludwig has, for many years, taken an active interest in the camp with his helpful technical and financial contributions. The new facilities

upon approval by the current officers and executive board. The vote may be conducted by mail, to be executed by the president. The augmented National Organizing committee shall be: Everett Roberts-chairman, Donald Chadderdon, Albert Davis, Victor Zajec, Eldon Rosegart, Earl Pat Arseners, Carl Schwuchow, Roy Lyman, Henry Mayer, Don Verne Joseph, Dale Harris, Robert Dean, A. R. Casavant, Arthur Brandenburg, Lorraine Johnson, Bennet Shacklette, and Robert Klepfer.

Your editor would like to call your attention to the importance of the June issue. With the convention planning committee meeting in Rochester, Minnesota late in March, it was to late to meet the deadline of this issue. We will, however, be able to give you a tentative plan for the 1959 Convention in the final issue of this school year. Be sure to look for your copy and the convention news.

THE END

will be a lasting reminder of his constant efforts to improve the level of percussion education and performance throughout the nation.

### Alfred Reed Wins \$1000 Composition Contest

A young New York composer, Alfred Reed, has been named winner of the \$1,000 Luria symphonic composition contest conducted by the Indiana University music school, Dean W. C. Bain announced recently.

The prize money was donated by the late Herbert B. Luria, president of the Luria Engineering Company, New York, in accordance with his desire to promote the composition and performance of American works. Luria died last March.

The winning composition, "Rhapsody for Viola and Orchestra," will have its premiere performance May 6 when it is presented by the I. U. Philharmonic Orchestra under the direction of Tibor Kozma. David Dawson, associate professor of viola at the university and a member of the Berkshire String Quartet, will appear as soloist. The composer will be present for the performance.

### COVER PHOTO?

If you have one, send it to us. It might be used.

# N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

"Dear NCBA Member:

"We have been holding the NCBA Band Camp since the Summer of 1953. In this, our 7th annual meeting, we hope to have the finest and most worthwhile camp of them all.

"The camps have been a wonderful experience for all of us. After six years of organizing and administering the camp we have gained invaluable experience that helps make each meeting one that is worthwhile, both for the comradeship and the musicality of the Catholic Bandsman.

"The NCBA has pioneered in the field of the national Catholic Band Camp. We are the only existing Catholic Band camp of national scope.

"Our faculty are religious and laymen who are very well qualified through years of band teaching experience.

"We have progressed in every sense of the word. The 1959 season will be a peak one for us. We encourage you to send us your bandsmen for a most enjoyable and musical experience at Notre Dame.

"I also wish to emphasize that by attending our camp, your own musicians will return to your band with renewed eagerness and spirit.

"Your cooperation and help is earnestly solicited in sending your band boys and girls to us. REMEMBER THE DATES — August 9-17.

"Students from the 7th grade through the 12th grade are eligible for enrollment.

"Sincerely,  
Robert F. O'Brien,  
President, NCBA"

## NCBA Convention Promises Unusual Session

Convention Program Co-chairmen, Bernard Qubeck and Adam Lesinsky, report that the theme of this year's convention will be one that emphasizes solutions to many of our Catholic band problems. The approach will be one toward bettering the Catholic band by considering our own unique problems in the Catholic schools. That

these problems exist is evidenced by our backwardness in so many areas of band. The Catholic group has the same technical problems that beset the public school organizations. In addition, we have local and parochial problems. These problems run the gamut from "a justification of the band," scheduling, finance, and poor instruction. In many cases the burden of the blame lies with the administration. In most instances the bandmaster and the NCBA, as his representation, shoulder the entire burden of "proof and solution" because of the "vacuum approach" to new ideas by so many responsible school authorities. In many instances the administration refuses to recognize an obligation and responsibility to the student and the teacher. It is in this area that much discussion and study will take place.

Clinics, studies, and discussions will be held by outstandingly successful Catholic bandsmen. These men will demonstrate their approach and solutions to problems we all have.

## This Is A Catholic Bandmasters Convention

The urgent items to be presented will be in the field of Catholic band only. *This material cannot be duplicated in other clinics and conventions.* The committee will avoid duplication of material and clinics that are repetitions of other meetings and other clinics.

You are invited to attend our 8th annual convention at the University of Notre Dame on August 7-8, 1959.

If you desire further information please write: NCBA, Box 556, University of Notre Dame, Notre Dame, Indiana.

## NCBA Honors Cathedral High School (Belleville, Illinois)

The Band at Cathedral High School has been existing for some twenty-five years. A good deal of this musical interest is based in the civic environment; Belleville has had its own Philharmonic Orchestra for over



Bro. Glennon Mertens, SM, NCBA

## AUTOBIOGRAPHICAL FACTS

### Brother Glennon Martens S.M., NCBA

Bandmaster at Cathedral since the fall of 1956.

Assistant Bandmaster at Central High School, San Antonio, Texas 1953-'54, '54-'55.

Band Moderator at Assumption High School East St. Louis '55-'56.

Graduated from St. Mary's University, San Antonio, Texas with BME, August 1953.

Working on MME at VanderCook Music School.

Faculty of NCBA Band Camp '57-'58.

Present teaching assignment includes three English classes, Junior home room and a study period. Extra-curriculars includes Sodality and assisting in all student social activities.

Entered the Society of Mary in 1949. A member of the NCBA committee on the Place and Purpose of Band in Catholic Ed.

ninety consecutive seasons. At the present time the Cathedral Band has fifty-five members of a total school enrollment of about three hundred and sixty-five boys. Ninety person of the band membership is made up of graduates of three parochial grade schools which have "feeder" bands. Six parochial grade schools in the area that send boys to Cathedral do not have bands.

The freshman and sophomore groups constitute two-thirds of the band membership. This growth in part must be due to the increase in concert audience size which has nearly tripled in three years. Another incentive for growth was found in the publicity received by the band in its successful effort to have a concert tour of Milwaukee, Wisconsin. The band paid for the tour by selling concert tickets, and the tour was made

possible by the interest of Bro. Michael Brangan, SM, Principal of Cathedral; and the efforts of Mr. Nick Kanaskie, Bandmaster of Don Bosco High School in Milwaukee and the cooperation of Bro. Don Sharpe, SM, Principal of Don Bosco. A third element that added interest to the concerts was the guest participation of the girl's glee club, the Choraleers of Notre Dame Academy.

The band has a daily practice during the seventh period. Band activities are somewhat limited because the director, Bro. Glennon Mertens, SM, must also teach academics.

The major portion of musical development takes place during the daily band period. The student body is very stable and planning can be made with confidence to insure progressive development. The music is presented from the point of view of being a challenge and a learning experience. A recent program included a trumpet solo — STARS IN A VELVETY SKY by Clark; a saxophone solo — NIGHT FALL and a trombone solo — PAPAYA both by Morrissey, a number by Leroy Anderson, SEQUOIA by LeGassey, two marches, a transcription of the FINALE FROM TSCHAIKOWSKY'S FOURTH SYMPHONY, and selections from the musicals SHOW BOAT and NEW MOON. The band presents at least three major concerts a year.

During the past year the band marched at half-time for two home football games and presented a pageant that included the crowning of the Queen for the Homecoming Game. It has also participated in the various parades in the area.

In addition to the regular band a nineteen piece dance band has developed. This band has presented its own Dance Band Concert and Variety Show. It has provided music for the post-game dances and provided the background for the student Talent Show. The dance band has helped greatly in building musicianship within the concert band and has been a tremendous help in regard to influencing student opinion toward the band and band members.

The band program at Cathedral is functioning successfully, and this is due to the interest and sacrifices of a great number of people and a cooperative attitude on the part of the administration.

THE END

**BE SURE AND SEND  
US A NEW PICTURE OF  
YOUR NCBA BAND**



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan  
National Executive Secretary  
2019 Bradford Drive  
Arlington, Texas

As we write this article in the middle of March, we realize that it will be published in May, which is the last month for many Brothers to teach school this year. We hope each of you will have a pleasant summer and will be rested, well fed, and tanned for the opening of school next fall.

During the early part of the summer, the Beta Chapter is planning a fishing trip at Lake Texoma. If you happen to be in the area, I feel sure that your presence will be welcomed, at least on a "Dutch" basis. According to past experience, it is reported that this gathering is a good one.

The Gamma Chapter is planning a family get-together on Saturday, July 18, at Butler University with Brother C. Henzie as host. This, too, promises to be a fine event. Contact Brother Henzie if you plan to be in the area. I am sure you will be welcomed.

In a communique from National President, Dr. Milburn E. Carey, it is stated that there is correspondence related to the establishment of five chapters in the near future on his desk. We had the privilege of laying ground work for three additional chapters that should come into being within the next year while visiting with Harold Walters, National Extension Chairman, and a number of Brothers, during the American Bandmasters' Meeting in Miami.

The Iota Chapter was host to a meeting of representatives from Beta, Lambda, and Kappa at a luncheon held during the Southwest MENC Meeting. Let's make plans for a get-together at the National MENC in 1960.

Colonel Santlemann, as chairman of the Board of Directors for the John Philip Sousa Memorial, is instrumental in sending out the "Washington Post March" Coin Card to band directors throughout the United States so that school bandmen may all have a part in the establishment of the

John Philip Sousa Memorial, which will be in Washington, D. C.

Due to the nature of our Fraternity and its administrative structure, it was impossible for us, as a Fraternity, to be a part of the John Philip Sousa Board of Directors, though we were invited to membership. Since it was not possible for us to participate in that capacity, we urge you as an individual member of our Fraternity to help this fine cause. If you have not already received this means of contributing to the project, write Lieutenant Colonel William F. Santlemann, c/o John Philip Sousa Memorial, Inc., 318 Independence Avenue, S.E., Washington 3, D. C.

Please send all official correspondence to Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

### Mary Louise Nigro Poor To Present Flute Clinic May 16

Northern Illinois University, DeKalb, Illinois, will be the scene of a flute clinic, conducted by Mrs. Mary Louise Nigro Poor, Editor of the "Let Me Answer Your Flute Questions" department in THE SCHOOL MUSICIAN. The clinic will be held on Saturday, May 16th. The Department of Music of NIU will sponsor the affair. Dr. Wilbur Smith will act as chairman.

Directors and students within the vicinity are encouraged to attend this clinic. Mrs. Poor is well known for her interesting and informative flute clinics.

### Making America Musical

(Continued from page 4)

derful family: wife and two sons. The oldest son Don, is a 1st Lt. in the Air Weather Service, while the youngest son Bob, is a cornetist in his Dad's band.

The SCHOOL MUSICIAN is proud to present Earl Erickson, a man who has devoted his life to the ever important work of "Making America Musical."



# AMERICAN BANDMASTERS ASSOCIATION FAVORS ESTABLISHMENT OF BAND DIRECTORS CONGRESS

## Action Taken At 25th Annual Convention

The American Bandmasters Association, parent and elite of all director associations in the nation went on record as favoring the establishment of a "Band Directors Congress" as first advocated by THE SCHOOL MUSICIAN magazine in an editorial appearing in the recent March 1959 issue. The action was taken during the association's 25th Annual Convention held at Miami, Florida, March 4, 5, 6, and 7.

Forrest L. McAllister, Editor and Publisher of The SM first presented the proposal before a meeting of the Associate members of the ABA attending the Miami convention. Chairman Betty Ludwig requested McAllister to present the proposal before the General Session of the Active Members of the ABA. Following his proposal before the General Session, Jack Mahan

of Arlington, Texas, an Active Member, and Executive Secretary of PHI BETA MU (National Bandmasters Fraternity) took the floor to champion the idea. A motion followed "to place the proposal on the ABA Agenda". This authorizes the ABA officers and board of directors to take action on said proposal.

In an interview with Dr. Raymond F. Dvorak, Director of the University of Wisconsin Bands, and newly elected President of the ABA, he stated, "I am very much in favor of the establishment of a Band Directors Congress, in fact, I would like to see it become International in scope".

James Neilson, President of the College Band Directors National Association also stated in an interview that he was in favor of the Congress. A letter received by The SM Editor from Robert O'Brien, President of the National Catholic Bandmasters Association heartily endorsed the Congress. THE SCHOOL MUSICIAN magazine shall report the progress of this

important coordinating group as information becomes available. This is a great milestone in the ever important work of developing "Better bands and better band music".

Many interesting reports were given during the six General Sessions. One in particular was enthusiastically received, "Progress on International Instrumentation" reported by Dr. William D. Revelli, Director of the University of Michigan Bands, and Past President of A.B.A. Three outstanding bands performed during the four day convention, Miami Senior High, directed by Otto Kraushaar; The Municipal Band of Miami, conducted by Caesar La Monaca; and the University of Miami Band, conducted by Fred McCall. All three directors are active ABA members. Many members acted as Guest Conductors at the concerts.

The highlight of the convention was the dedication of the Henry Fillmore Building. "Uncle Henry" stated in his will that he wanted a part of his money to be used to build a suitable band building for the University of Miami Band. This has been done. Immediately following the dedication, the Second Annual ABA Band rehearsed and presented its concert in



ABA CONVENTION PHOTOS . . . (1) Herbert Johnston, President, wraps the gavel to open the 25th anniversary convention of the American Bandmasters Association at Miami, Florida, March 4 to 7. (2) Posing here are members of the Past Presidents Club of the ABA. (l to r) Glenn Cliffe "Rusty" Bainum, Executive Secretary of ABA, and Director Emeritus of Northwestern University Band; Col. George S. Howard, Director, United States Air Force Bands; Captain James C. Harper, Director Emeritus, Lenoir North Carolina High School Band; Dr. William D. Revelli, Director University of Michigan Bands; Col. William D. Santlemann, Director (ret) United States Marine Band; Prof. Mark H. Hindsley, Director, University of Illinois Bands; Karl L. King (partly hidden) Director of Fort Dodge Municipal Band; Harold Bachman, Director

Emeritus, University of Florida Band; (3) Mr. Victor J. Grabel, famous band director, author, composer, and teacher, who was one of the founders of the ABA convention, was the honored guest. He appears with some of this former students who can easily be recognized. (4) His Honor, the Mayor of Miami welcomed the delegates to his city. (5) The associate members met in session to discuss how they could assist ABA. Betty Ludwig acted as chairman. (6) One of the highlights of the convention was the dedication of the Henry Fillmore Building, the new home of the University of Miami Band. (7) Dr. Raymond F. Dvorak (l) director of bands, University of Wisconsin receives the presidents gavel from Herb Johnston, outgoing ABA president. (8) The traditional Auld Lang Syne closed the 25th Annual ABA Convention.

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the new Fillmore Building. Paul Yoder was general organizer of the band. Many Active and Associate members acted as Guest Conductors, and performers.

The formal banquet was presented in true Florida style. Fred McCall who acted as Master of Ceremonies introduced the famous Hurriganettes, his line of 28 dancing majorettes who entertained in spectacular fashion. Plenty of entertainment was scheduled for those members who so desired. Herbert Hazelman, director of the Greensboro, North Carolina High School Band arranged a four day tour to Nassau, immediately prior to the opening of the convention. Sixteen responded, and had a wonderful time. About thirty five members attended the famous "Latin Quarter" one evening to see and hear Jimmy Durante. The entire membership and their families were guests of the Gulf Stream Park for an afternoon of watching the horses run. In the words of the newly elected Vice President of the A.B.A., Carlton Stewart, director of the Mason City Iowa Municipal Band, "This was one of the finest conventions in the twenty five year history of the American Bandmasters Association. Everyone agreed that he was right!!

### Dr. Maurice Weed Wins Annual Ostwald-A.B.A. Band Composition Award

At the American Bandmasters Association Convention in Miami, Florida, March 4-7, 1959, Dr. Maurice Weed received in absentia the \$500 Ernest Ostwald Memorial Award for the best band composition of 1958. Herbert Johnston, President of the American Bandmasters Association is shown accepting the honorarium for Dr. Weed.

The composition that won the award is titled "Introduction and Scherzo for Band." Dr. Weed heads the Music Department at Northern Illinois University, DeKalb, Illinois.

In presenting the award, Adolph Ostwald, President of Uniforms by Ostwald, Inc. said in part "We of the Music Industry take great pride, not only in the progress of music groups throughout the country, but in the advancement of individuals within these groups. It is our desire to promote the advancement of these individuals wherever possible.

"With this in mind, we chose the field of composition in which to promote the cause of good music. This resulted in the creation of the OSTWALD AWARD, for the outstanding



Adolph Ostwald (l), President of "Uniforms by Ostwald", presents Herbert Johnston, President of the ABA, with a check for \$500.00, the annual Ostwald Memorial Award during the recent ABA convention at Miami, Florida. Dr. Maurice Weed was this year's winner.

composition of the year. We believe in this as one method of encouraging the composition of good band music. This belief has of course been bolstered by the many concerts programming former award winning compositions, such as Clifton Williams' Symphonic Suite, which appeared, the past year alone, on dozens of programs."

### "As We Go To Press"

The University of Illinois Music Extension Department, has announced a two week, "String Instruction Workshop" as a part of their regular "Illinois Summer Youth Music" program. Professor Gilbert R. Waller will act as Headmaster. The dates are July 5 to 18. For additional information, write to Prof. Waller at the Music Extension Department, University of Illinois, Urbana, Illinois. The workshop is open to teachers of strings and elementary students.

\* \* \* \*

The First Annual Southeastern Baton Twirling Camp, sponsored by the Southeastern Band Festival, Inc., will be held from June 5 to 10, according to the Festival offices. Held at the beautiful Camp Sequoyia, located in the mountains on the rim of beautiful South Holston lake, fourteen miles from Bristol, Tennessee, Virginia, the camp offers all of the finest recreational facilities that young people enjoy. For further information, write direct to: Southeastern Band Festival, Inc., Box 1039, Bristol, Tenn.-Va.

\* \* \* \*

### A Rare Opportunity

A rare opportunity is yours indeed, Mr. Bandmaster. (And we do not mean to exclude Miss or Mrs. Bandmaster, either.) Somehow, we all get busy — did you ever hear of a school bandmaster who wasn't busy? And so we put off till tomorrow, which never comes, that which we had every good intention of doing today. All of which is by way of reminding you not to let this golden opportunity slip by and be lost to you forever.

What is this opportunity? It is your chance to be one of the 100 top school music directors of this country who will have the good fortune to rehearse and present "one" concert under several of the most distinguished conductors imaginable — all in the short space of four days. Opportunity is supposed to knock only once, but it is knocking at your door the second time right now. First, we printed the application blank for the "Fifth" All American Bandmasters' Band last month — and second, now we are reminding you. Get out your April School Musician, find that application blank, and send it in at once.

The brilliant composer-conductor, Morton Gould, will rehearse and conduct this "Fifth" All American Bandmasters' Band of 100 school music directors from as great a variety of states as possible. In addition, the committee hopes to have as Guest Conductors all four of the very eminent conductors of the previous All American Bandmasters' Bands — namely, Lieutenant Colonel William F. Santelmann, United States Marine Band, Retired; Commander Charles Brendler, Director of the United States Navy Band; Glenn Cliffe Babinum, Director Emeritus, Northwestern University Bands; and Major George Willcocks, Director of Music, Ford Motor Works, Ltd., Dagenham, England.

The 1959 Mid-West National Band Clinic at the Hotel Sherman in Chicago on Wednesday, December 9, and will close with the AABB Concert (after four rehearsals held December 9, 10, 11.) on Saturday forenoon, December 12. In the interim, there will have been other bands in concert and a number of smaller but very important clinic sessions. One of these, which is sure to be of great interest, will be a High School Dance Band. Details of the four-day convention program will be announced in the fall magazines. For now, the important thing is to send your application for the AABB, without further delay, to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois. Don't put it off till tomorrow. This is rare opportunity — make the most of it!



We are proud to publish this "Exclusive Monthly Column" for the American String Teachers Association. The ASTA among its several objectives is to assist school administrators and music educators with the establishment and development of school orchestra programs. We suggest you write to the officers of this association through Mr. Hill, Editor of the ASTA column, for any assistance you may desire . . . . Forrest L. McAllister, Editor & Publisher, THE SCHOOL MUSICIAN.

By FRANK W. HILL, A.S.T.A.  
Iowa State Teachers College  
Cedar Falls, Iowa

### It's Team-work That Gets Results

In all educational fields there are some localities that, for various reasons, are having tough sledding, as we say. Other areas fall into the middle class, and have hopes and plans to improve. Then we have the top brackets which seem to set the pace and scene. There are fallacies involved in such a statement since each school system has its own problems that would not necessarily be solved by emulating the program set-ups of other schools.

Nevertheless, I would like to pay tribute to one of these "top-bracket" systems, not only because it deserves the spotlight, but in hopes that perhaps some of its solutions might prove valuable to other teachers.

The Menlo Park, California, string program is presided over by Lucie Landen, a ball of fire, whose crackling glow seems to kindle flames in her students. Enough of extended metaphors. Lucie works with a background of study at the Cincinnati Conservatory of Music, New York's Institute of Musical Art, the University of Michigan, Columbia University, and New York University. She says, in answer to my "What are you doing and how do you do it" question:

"Menlo Park is a small district of rather select pupils who are attracted to the best in music and particularly like string instruments. Lessons are scheduled 45 minutes one a week and I schedule mine heterogeneously. I have found a wonderful little book "All-Strings" by George Best which is splendid. It contains sketches and suggestions for holding the bow and

violin and is full of information a child needs to know and is written with a fine sense of humor. The first year of class work is followed by a year of intermediate work, or, if the child is able to study privately, he can come directly into the orchestra; (the normal flow would be orchestra in the third year.)

We have two orchestras, each meeting twice a week before school. They are located in schools at opposite ends of the district and are fed by schools nearby. Each orchestra works as a string group until after the band concert in February, when carefully selected winds start coming to the second rehearsal of the week. The two orchestras play as an All-City orchestra for the first time at our annual string clinic in May. At present we have 15 firsts, 15 seconds, 9 violas, 9 cellos, and 4 basses. I use no piano.

We use the challenge system which has worked out well; the children are quite able to determine which child is equipped to move forward. We start solo work in February, each child plays a memorized solo with piano before the string orchestra. I feel solo work is very important since it gives them a completion with their instrument that the other activities do not.

I have three ensembles which are double string quartets or better. I have no trouble getting the children to stay after school for rehearsal as they enjoy the small groups and feel honored to be a part.

We have the "Corelli String Ensemble" of advanced players; the "Arcettes" (arco) of intermediate players, and the "Popsicle Ensemble"

of talented first-year players whose violas and cellos are half-size.

We are fortunate in having competent private teachers who give the children wonderful experience in exploring their instruments. Forty-seven of the fifty-two members of the string sections study privately. The rapport between the private teachers and myself is of the highest. Once a child is with a private teacher whose work I know, I keep hands off and do not interfere in individual teaching philosophies.

Our big performing events of the year are "Fiddle Fest" on an April Sunday afternoon, consisting of ensembles and solos; "String Clinic," a work-out for orchestra players with an "imported" clinician. Private teachers cooperate and help with tuning; "Promenade Concert," featuring the All-City orchestra, the "Corelli Ensemble" and soloists.

If you can read between the lines of the foregoing, you will perhaps sense the enthusiasm and justifiable pride of Miss Landen, and ten to one she feels this is more important to her than her salary, which I hope is huge. And now listen to her closing paragraph.

"All this is possible because of the wonderful help of my superintendent, Dr. Melville Hornfield, and a very capable music consultant, Norman Cory. These men have cleared the path and always stand ready to help. The other member of our music team is Lee Hill, woodwind, brass, and choral man."

The moral of this last is that it takes team-work to produce the best results.  
(Turn to page 78)



String Teachers At Kansas City ASTA Convention Last March. From left; Dr. Joseph E. Maddy, George Perlman, Paul Gelland, Frank Hill, Selma Stravinsky, Joseph Szigei, Joe Chassman, Howard Van Sickle, Gerald Dely. Photo was taken at the close of the recital given by Szigei and Stravinsky.

## ACCORDION BRIEFS

By LARI HOLZHAUER  
Executive Secretary

Accordian Teachers' Guild, Inc.  
R4, Box 306, Traverse City, Michigan

We are proud to publish this "Exclusive Monthly Column" for the Accordian Teachers Guild. The ATG has and will continue to make great progress in the field of music education. We suggest that administrators and music directors read this column each month to learn of the good work of this organization. Feel free to write Mrs. Holzhauser, for information and assistance in regard to accordion problems . . . . . Forrest L. McAllister, Editor & Publisher, THE SCHOOL MUSICIAN.

The Cleveland Accordian Teachers' Association sponsored a fine concert in March with Andy Arcari as guest artist. A fine audience gave enthusiastic response to Mr. Arcari's program.

This June will be an important month for the members of the accordion field. For the first time the Confederation of International Accordianists (CIA) will hold the international contests in the United States. Many countries will participate in the event and contestants will come from many other countries. The event was arranged by the American Accordianists Association, and the Accordian Teachers' Guild, Inc., will be co-sponsors of the event. Some of the numerous affairs planned for the week beginning June 19th are — the annual ATG Workshop, CIA contests and meetings, AAA National Contest, AAA-ATG Dinner, several concerts, various meetings, etc. The Mid-America Accordian Symphony of Kansas City, Missouri, assisted by several famous artists will give a concert the evening of June 22nd. The evening of June 24th Traficante, Inc., will present the Palmer-Hughes Accordian Symphony (of Houston, Texas), the Delleira Jazz Ensemble, the Fernino Quintet and the 1957 World Accordian Champion Ronald Sweetz in a concert in the Grand Ball Room, Hotel New Yorker. Another concert of interest will be a gala guitar concert in the Terrace Room, Hotel New Yorker, the evening of June 23rd which will be sponsored by the Hershman Musical Instrument Co.

The Egyptian Music Camp, Du Quion, Illinois, has a splendid program arranged for Accordian Week which will be June 29th to July 4th. Ernest Allee, director of accordion week announces the following as members of the faculty: John N. Dickerson, director of bands; Lynlee Barry, director of instruction; Bill Palmer

and Billy Hughes, guest conductors. Courses are conducted for both teachers and students at a very nominal charge.

The Accordian Symphony Society of New York presented an excellent concert at Town Hall, New York on March 8th. Many top ranking accordianists are members of this fifty-two piece Symphony which is directed by the well known Joe Biviano.

Paul Creston has completed a full length concerto consisting of three movements for solo accordion with full orchestra. This is the second number Mr. Creston was commissioned to write for the American Accordianists Association, the first being "Prelude and Dance." Another number commissioned by the AAA was written by Wallingford Riegger and is entitled "Cooper Square."

In February and March many States held playoffs to select a State contestant to participate in the AAA Olympics which were held at the Detroit Institute of Art April 19th, at which time the AAA contestant for the international contests to be held in June was selected.

The playoffs for the purpose of selecting a contestant for the Accordian Teachers' Guild, Inc., are scheduled for May 3rd at Tulsa, Oklahoma. This contestant will participate in the international contests.

The Southwestern Accordian Festival, held in Oklahoma City in April, had the usual large attendance with many schools participating. Guest artist this year was the well known Mort Herold of Chicago, who pleased the audience with his excellent program.

The June Frisby Academy, Wichita, Kansas, presented her large, annual, spring concert at the West High School Auditorium. A fine audience enjoyed this excellent program. The several bands were conducted by Jack Davis.

The editor of this column has returned to her home at Traverse City, Michigan, after a very pleasant winter spent at Winter Haven, Florida.

Please note: In the February issue of this magazine, on page 38 appeared an article "Bolster Weak Sections of the Orchestra and Band." The writer wishes to make two corrections in this article. First, in second column, eight lines from the bottoms should read "The other middle set (wet tuning) is called Vibrato or flute. In the third column, seventh line from top should read LMVH instead of LMVM.

## Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Onelda St., Joliet, Illinois . . . The Editor.

Since the last issue of School Musician we have received some new music that is strictly on the challenge side of the musical fence. From *Bourne, Inc.*, of New York comes

(1) From Classic To Modern.

Including 10 selections for Pipe or Hammond Organ arranged and compiled by Kenneth Walton. These include Hymns, Preludes, Choral Preludes on well known hymns et cetera. Price 75¢

(2) An arrangement by Mary Hicks titled, Grieg, Introduction From Sigurd Jorsalfar — Arranged for organ.

This selection is from London, W.I. Price "2/6 net" Then a bit later, from Mills Music, Inc., also New York, a 24 page treatise titled, SCHERZO, on Mendelssohnian Themes for the modern organ, by Richard Ellsasser. Price \$2.00.

These three publications are strictly for the legitimate organist; there is nothing about any one selection that could possibly be termed simple — yet, to the person trained to read this classical type of music it couldn't be classified as too difficult. All are interestingly arranged and are equally tuneful.

How is the practice going these days? After a long, long winter that made most of us say "uncle" it's suddenly spring with all the temptations of the young folks to cut school and for the rest of us to chuck the dirty curtains "just one more day" — but, you know, there's a different you that can go into your music. Have you found that out? We still insist that any mood reflects in organ music — Christmas time, Jingle Bells; Springtime, In The Rockies; Summertime, Indian Summer; in love, sad, morbid, done wrong by, misunderstood and just plain glad to be alive! Regardless of the mood, try sitting down at the organ and think out loud in music — We still remind you: it won't be long before windows will be open and the neighbors will be listening — and we want them to like what they hear. Not everyone can be a professional, but

(Turn to page 67)



# Teen-agers Section

Mary Louise Fletcher, Teen-Age Editor

## He's Got Rhythm

By Act. Sgt. Tom Bartlett, USMC

Marine Act. S/Sgt. William H. Cox wasn't born with a silver spoon in his mouth, but you might say he was born with a musical instrument in his hands.

His mother was a drummer with an all-girl band. His grandfather, Archie McAllister Sr., founded the Joliet Township High School Band of Joliet,



S/Sgt. William Cox, grandson of the late A. R. McAllister, Sr., ranks as one of the finest Drum Instructors in the United States Marine Corps.

Illinois. One uncle, Archie McAllister, Jr., directs the Joliet American Legion National Championship Band, National Champions from 1946 through 1958. Still another uncle, Forrest McAllister, owns and publishes THE SCHOOL MUSICIAN magazine in Joliet.

A "drumstick" in his home meant something more than a piece of turkey or chicken, for none of the family ever played the drums with a chicken's leg.

In 1950, Bill won the Mid-West Senior Open Drum Contest in Chicago, which gave him the right to compete in the National Contest held in Miami, Florida. He placed fourth

of 55 entries. In 1951, he again won the Mid-West Open.

A student of the Vandercook College of Music, his major instrument was the saxophone. He also played bugle and trumpet. During the summer months, he attended Illinois State Normal University.

Before enlisting in the Marine Corps he was a member of the Kankakee Drum and Bugle Corps. He was, besides one of their featured drummers, drum instructor of the team.

Entering the Marines in September, 1952, he was stationed in Joliet with the Inspector-Instructor Staff. Unlike most new Marines, he had no previous military service with the Navy's Sea-Bee unit, and therefore did not attend Marine "boot" camp.

In 1954, he was transferred to Camp Lejeune, North Carolina, to serve as a member of an anti-aircraft gun crew. While there, he auditioned for the 2nd Marine Division Drum and Bugle Corps and was accepted as a drummer.

Later, during the same year, Bill travelled to Washington, D. C., to audition for the official Drum and Bugle Corps in the capital city. He received a transfer to Washington and performed as a drummer for six months. He was then transferred to Headquarters, Fleet Marine Force, Pacific at Camp Smith, and later to Yokosuka, Japan.

While in Japan, he formed his own drum and bugle corps (personnel — 25) which toured the islands and performed honors for inspections and parades for visiting military and civilian officials and dignitaries.

Bill was transferred in January of the year to Camp H. M. Smith for duty with the Fleet Marine Force, Pacific Drum and Bugle Corps. While the team is on tour in the Pacific area, Bill will instruct the new men arriving to fill in the ranks of the rotating musicians.

There are new drills to learn, new music to learn. Practice and the rehearsal sessions come long and often. Still, among the notes of the bugles vibrates the beat of one of the finest of military drummers, Bill Cox.

## Twins & Twins & Twins In Fosston, Minnesota Band

By Marion Pearson  
Teen-Age Reporter  
Fosston High School  
Fosston, Minnesota

We of the Fosston High School Band have a wager to make. We have more twins in our band than any other school in our region, state, or



Bro. Glennon Mertens, SM, NCBA  
Meet the 3 pair of twins of the Fosston, Minnesota High School Band (l to r) Jeanne and Janice Rud; Lois and Lyle Gutterud; Gerald and Gene Borud.

nation? We feel it is very unusual to have three sets, yes, three sets of twins in our band and are really wondering if any other band has as many or perhaps more.

The three sets of twins are divided evenly: one set of girls, one of boys and one mixed set. Incidentally all of them are seniors this year. The cornets claim the largest number of the group with one member of each set. Other instruments represented include a clarinet, alto sax and bass horn.

Janice and Jeanne Rud make up the set of girl twins born on April 26, 1941. Although they are not identical twins they do dress alike and manage to confuse many of us. Jeanne plays cornet and Janice alto sax. Besides playing in the band they have taken part in mixed chorus and girls glee club as well as F.H.A. during their school days. Both twins have played in the concert band for four years and Jeanne has played in pep band for



two years. Jeanne plans to go into secretarial work and Janice has her eye on becoming a nurse after graduation this spring.

The Borud boys, Gene and Gerald, make up the boy set of twins born August 29, 1941. Both fellows divide their time between working in their father's garage and playing in the band. Gerald is first chair cornetist this year, a member of the cornet trio, soloist, and member along with his brother of the brass sextet. Gene who is called "Inty" by his friends is the foundation of the band with his bass horn. The boys have both played in the concert band for four years; pep band for three and orchestra two. In addition to their musical activities both took part in the Junior class play. The boys haven't quite decided whether Uncle Sam or the halls of higher learning will get them next year.

The mixed set of twins is made up of Lois and Lyle Gutterud. This set of twins was born August 18, 1941. Both young people are prominent in school activities. Besides band Lois is a cheerleader, on the staff of the school paper and was homecoming queen this year. Lyle who is active in all sports, but prefers baseball, was homecoming king. Both of them have played in the concert band for four years. Lois plays clarinet and is a member of the senior clarinet quartet; Lyle plays cornet and is a member of the cornet trio. Both have played in pep band for three years and Lyle has played in orchestra for two.

Is this a record or can you top us? Of course you should also note that all twins were born in months beginning with the letter "A" and all of their last names end with "Rud."

## The Regina Lions Junior "A" Band

By Robert Mossing  
Teenage Reporter  
Regina, Saskatchewan, Canada

On April 17th of this year, the 63 members of the Junior Lions Band of Saskatchewan, Canada, presented their annual Spring Concert. This group of boys and girls, whose average age is 14, have a history which they and their sponsors can be proud of.

The organization of the Regina Junior Band was in 1943. However, it wasn't until 1945 that the Lions Club of Regina took over the sponsorship of the group as a part of the boys and girls work in the city. At first there was only one band, and it was composed of 32 members, but due to the rapid increase in interest in band work in Regina and the untiring efforts of the two directors, Mr. and Mrs. A. B. Mossing it was necessary

to split the band into three sections: A, B, and C, with the "A" Band being the peak of perfection toward which all the younger bandmen work. At present, there are 160 children receiving musical training through this source. In the past, there have been over 400 bandmen play in the band, and many of these have gone on with music as a career. Some have entered the field as performers, others as private teachers, and several now have their own bands both in Canada and the United States.

The band's activities are governed by an executive of the Lions Club and band parents. This hard working executive plans tours for the band, looks after concert arrangements and plans fund raising campaigns. In general, the executive sees to it that everything, production-wise, runs smoothly. He is assisted in his work by the Band Parents Organization, who sponsor teas, bake sales, rummage sales and many other projects. The proceeds from all fund-raising go to buy instru-

ments and uniforms. It is the help of these two organizations that make the band one of the outstanding groups in Canada.

In the past years, the band has traveled more than 60,000 miles. They have attended the C. N. E. in Toronto where they received excellent adjudications and were awarded the Santhill Lavine trophy for deportment. In 1950, the band attended the Lions Club Convention in Chicago and placed 5th among 85 other bands from the United States, Canada, Mexico, and Chile. They have traveled into five provinces and eight states of the U. S. Last year they made a good-will tour of the Dakotas where they played concerts in Williston, and Bismark, North Dakota, and Sturgis, Rapid City, and Pierre, South Dakota. The band has attended several festivals closer to home and have always taken top honors. This year they will be one of the featured bands at the Moose Jaw Kinsmen International Band Contest; also featured at this contest will be Rapheal Mendez, and one of the "State-side" adjudicators, Mr. Forrest McAllister.

The "A" Band will be appearing at this year's concert in new uniforms. They are the West Point style with gold jackets, and purple trousers, purple West Point style hats with gold ostrich shakos. The cost of these uniforms is carried by the Lions Club and the Band Parent Organization, and will come to about \$6,000.00.

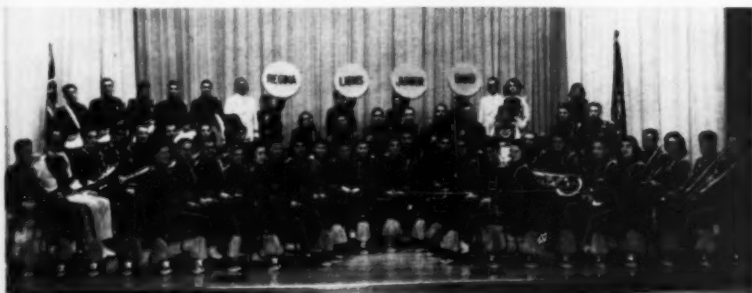
Some of the selections played this year were: Land of Hope and Glory, Blue Tango, Tone Poem, In A Monestary Garden, and many others.

## U. of Ill. Organ Series To Be Heard Coast to Coast

"Organ Music of Bach and His Predecessors," an 18-week series of radio programs by University of Illinois Prof. Russell H. Miles, organist and authority on Bach, will be broadcast coast to coast next fall (1959) through facilities of the National Association of Educational Broadcasters.

The series originated on WILL, the University's non-commercial radio station. Prof. Miles' lectures are illustrated by high-fidelity recordings of performances by the world's greatest organists.

An earlier radio series by Prof. Miles on "Bach and His Music," also circulated by the NAEB tape network, has been obtained through the U. S. Information Agency, Lagos, Nigeria, for broadcast in West Africa by the Nigerian Broadcasting Corporation.



The Regina Lions Junior "A" Band from Regina, Saskatchewan, Canada will compete in the International Band Contest at Moose Jaw, Sask., Canada, on May 22nd and 23rd.



**A National Nonprofit Educational Society**

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

### Chapter of the Month

Chapter 322 of Missoula County H. S. in Missoula, Montana, sponsored two dances in February to raise money to help in sending their high school symphony orchestra to the Northwest Music Educators Conference in Seattle, Washington, in March. The orchestra was the only group from Montana to be invited to perform on a general session. The Chapter also donated an attractive printed program with pictures of the orchestra, the conductor, and the school. The musical numbers performed were: "Three Brothers" Overture by Domenico-Cimarosa, Symphony No. 5 in B $\flat$  by Schubert, Intermezzo from "Hary Janos" by Zoltan Kodaly, and Dance Rhythms by Wallingford Reigger. The orchestra received a standing ovation after the last number. A week later a live broadcast of the program was made over a Missoula radio station. Tapes of the program were sent to seven other Montana radio stations for rebroadcast. Fifty per cent of the players in

this group are Tri-M members, including the five Chapter officers. Gordon B. Childs, conductor, is co-sponsor of the Chapter.

Congratulations to the student officers and members of Chapter 322, and to Faculty Sponsor James Tibbs and to Co-sponsors Gordon B. Childs and Neil Dahlstrom.

### Top-Notchers

Judy Blegen, president of Chapter 322 at Missoula County H. S. has been selected as a Top-Notcher for May. Judy has studied voice for more than three years. Last year she gave her own recital at Montana State University and will give another there this spring. In November she tied for first place in the District Metropolitan Opera Auditions in Spokane, Washington. She, the youngest of the contestants, competed with adults from Oregon, Washington, Idaho and Montana. Contestants were required to prepare three operatic arias for the auditions. Judy sang "Je Suis Titania" from Mignon by Thomas, "Voi Che Sapete" from the Marriage of Figaro

by Mozart, and "The Bell Song" from Lakme by Delibes. She was accompanied by her sister Barbara, also a Tri-M member who has received many honors for her fine piano work. As a member of the high school A Cappella Choir Judy sang a leading role in the operetta "The Fortune Teller".

Equally talented on the violin, Judy has been concert master of the high school orchestra for four years, plays with the Missoula Civic Symphony, and was selected to play first violin in the All-northwest Orchestra of the Music Educators National Conference two years ago and again this spring. The



Judy Blegen

Missoula Civic Symphony will feature her in its spring concert at which time she will sing five or six numbers. Judy sings in her church choir, is treasurer of Thespians, the national drama honor society, and is consistently a member of the school honor roll. Congratulations, Judy!

Betty Fortune, vice president of Chapter 333 at Choctawhatchee H. S., Shalimar, Florida, has also been

chosen as a Tri-M Top-Notcher. Betty has been active in band, dance orchestra, and chorus throughout her high school career. She is president of the Senior Chorus, and last year she was



Betty Fortune

selected as "Outstanding Chorister of the Year." Betty has earned ratings of superior as a soloist on alto saxophone, bass clarinet, and bassoon, and as an ensemble member of a woodwind quintet clarinet quartet at district and state band festivals. The Clokey Trio, in which she sings alto, has rated superior two years at the State Choral Festival. She is accompanist for the A Cappella Choir, and accompanies several soloists from the band. Betty serves as choral director of the Youth Choir at her church and performs there as a soloist occasionally. She is also a sound student, maintaining a high scholastic record in addition to her many musical achievements. Congratulations, Betty!

**Would you like to be the Teen-Age Reporter for your School? Write for free Guide**



Some of the members of Chapter 119, Our Lady of the Lake High School, San Antonio, Texas, practicing the new Tri-M Loyalty Song, "Music Masters, Hail to Thee!"

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## Exhibit at MENC

Modern Music Masters will have a display at the North Central meeting of the MENC when it convenes in Chicago at the Conrad Hilton Hotel, May 7 through 10. Chapter sponsors find the Tri-M booth a pleasant place to meet and visit with each other and with members of the national office. A number of Chapter materials will be on display for examination by music directors who are interested in becoming associated with the national music honor Society and thereby giving adequate and appropriate recognition to the leading students in their music departments.

Musical organizations from several schools where Tri-M Chapters are prominent in music department activities will be featured on the conference program: The Madrigal Singers of Anderson H. S., Anderson, Indiana (Chapter 46), and the Concert Orchestra of Maine Township H. S., Park Ridge-Des Plaines, Illinois (Chapter 1).

## Chapter News Parade

Carol Zoellner, secretary of Chapter 432 at Cedarville College in Cedarville, Ohio, reports that the Chapter sponsored a concert given by the Oberlin String Quartet in February. This was the second one in the Artist Series scheduled for the year.

Chapter 288 at Union H. S. in Sweet Home, Oregon, has announced the first three programs in their "Little Concert Series." In February, Co-sponsor Robert Parker and Mrs. Parker presented a clarinet-piano lecture-recital. In his comprehensive explanation of the clarinet, Mr. Parker exhibited one he had made; in March, Mr. Gathercoal of Junction City gave a marimba recital; in April, a well-known local violinist performed.

Chapter 31 of Rolla H. S. in Rolla, Missouri, again sponsored the annual district band clinic in February and was host to 350 musicians. They presented gifts to the two guest conductors. The Chapter took care of all the important clerical work and management of the South Central Missouri Music Evaluation Festival held in Rolla on April 3 and 4.

Jannis Carter, secretary of Chapter 157 at Liberty Center H. S. in Liberty Center, Ohio, reports that several committees are completing plans for the Chapter's Fifth Anniversary Banquet to be held in May. All alumni members have been invited to celebrate this important occasion with the active Tri-M members.

Chapter 132 of Peru H. S. in Peru, Indiana, was host to student musicians



The largest Junior Division Chapter is Chapter 418 at Northgate Junior High School in North Kansas City. Shown in the front row are Nelson Kerr, Principal; James Chandler, Faculty Sponsor; the student officers; and Co-sponsors Lida Warrick and Mildred Smith.

from four schools during the County Music Festival in April. After the final concert the Chapter gave a dance, with entertainment and refreshments, for all the participants.

The members of Chapter 221 of Waterloo H. S., Waterloo, Wisconsin, attended the musical show, "Oklahoma," when it played in Madison in February. The group also attended a special Palm Sunday Concert and a Haresfoot stage play, both given at the Wisconsin Memorial Theater in Madison. Each spring this Chapter sponsors a Talent Scout Show, the proceeds from which are used for sending a member to the Lakeland Summer Music Clinic.

Judy Varble, secretary of Chapter 423 at Southwest H. S. in Miami, Florida, reports that the Chapter will give three awards to outstanding graduating seniors — one to a member of each division of the music department: band, orchestra, and chorus.

Seven members of Chapter 417 at the School of the Ozarks in Point Lookout, Missouri, performed at a monthly meeting of the Iowa Club at nearby Branson. The clarinet quartet and the girls' vocal trio provided the program.

Chapter 401 of J. Sterling Morton West H. S. in Berwyn, Illinois, had charge of a refreshment booth at the annual Home Show sponsored by the Music Department. Nearly 2000 boys and girls participated in this spectacular event. The Morton H. S. Summer Music Camp is financed by this program.

Members of Chapter 404 of Linn H. S. in Linn, Missouri, sold candy to raise money to pay the expenses of the judges, all from the University of Missouri, for the Sub-District Music Contest held at their school in March.

The Chapter also sponsored the contest, first of its kind to be held in the area, with seven other schools participating.

## Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

## Best Dance Band Adjudicators Named

Among those named to the national committee for the contest to select 1959's Best Dance Band were Paul Richards of the Conn Instrument Company and trumpet star Don Jacoby.

Details of the contest announced in December of 1958 included community, regional, and national play-offs. The deadline for filing entry blanks was January 24th. The first auditions were February 15th. All entrants had no more than 15 members, with no restriction on instrumentation other than those governing a standard dance band. Both union members and amateurs may compete. Excluded from competition were bands that travel coast to coast. The contest was sponsored by the American Federation of Musicians.

Some of the awards were, a complete set of Conn Instruments, a nationwide television appearance, a recording session at Decca, to be released next fall, and a season of engagements in major ballrooms in the country with travel expenses paid, plus prevailing scales.



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## THE BRASS WORKSHOP

(Continued from page 6)

high players. Built in a simple ABA form, plus a short cadenza, it is a natural to memorize and is alive rhythmically. It will hold the interest of young players. It is written in comfortable range and modest in its demands. Recommended.

*Valvette*, by Joseph Catizone, cornet trio with piano, published by Volkwein Bros., \$1.25

Valvette is a splendid cornet trio

in the style of *The Three Solitaires*. It is for your three best players and is stylish and full of flair. It will require a high C for your first player and triple tonguing. Its length is appropriate for young players and will not exhaust them. Very attractive.

*Sweet Dreams (Album for the Young)*, by Tchaikovsky, arranged by Floyd O. Harris, for cornet trio and piano, published by Ludwig Music Co., \$1.00

Here is excellent melodious material adapted for three cornets at the junior high level. Written in most comfortable range and full of easy, independent part work, this trio is an out-

standing training young musicians.

*Toy Soldiers* (Album for the Young), by Tchaikovsky, arranged by Floyd O. Harris, for cornet trio and piano, published by Ludwig Music Co., \$1.00

This cornet trio for three players is quite easy and fun for the player. It is a rhythmic training piece.

*Gypsy Love* (Album for the Young), by Victor Herbert, for cornet trio and piano, published by Ludwig Music Co., \$1.00

An attractive piece for three players will be a straight forward piece for three players will be a companion piece. It is a three trombone piece.

*Three Chorales* (Album for the Young), by Ludwig, arranged for brass choir, published by Ludwig Music Co., \$1.00

Included by John. Ch... es by Carl... lhr Christen... ales are wri... able for br... choir. A fu... this valua... edition. Th... ent materi... performanc... or Christm... in the tech... but should... more matu... the brass r...

*Festival R...* published each part

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*Toy Soldiers March* (Album for the  
Young), by Tchaikovsky, arranged by  
Floyd O. Harris, for cornet trio and  
piano, published by Ludwig Music  
Co., \$1.00

This cornet trio is an excellent first  
trio for three young players. It is  
quite easy and in comfortable range  
for the players. It is short and not  
tiring. It is straight forward and good  
rhythmic training for the youthful  
player.

*Gypsy Love Song* (Fortune Teller), by  
Victor Herbert, arranged by Floyd O.  
Harris, for cornet trio and piano,  
published by Ludwig Music Co., also  
available for trombone trio and piano,  
\$1.00

An attractive melody which young  
players will enjoy is tastefully adapted  
for cornet trio. The treatment is  
straight forward and junior high  
players will handle it easily. The ac-  
companiment is adequate and not  
difficult. It will also sound well with  
three trombones.

*Three Chorales*, by J. S. Bach & Carl  
Ludwig, arranged by Paul W. Whear,  
for brass choir or ensemble, published  
by Ludwig Music Co., \$3.00

Included are: *Lass't Uns Erfreuen*  
by Joh. Chr. Bach, *Chorale for Brass-*  
*es* by Carl Ludwig and *Freuet Euch,*  
*Ihr Christen* by J. S. Bach. The cho-  
rales are written so that they are adapt-  
able for brass quartet, sextet, octet or  
choir. A full score is included with  
this valuable and carefully edited  
edition. The three chorales are excel-  
lent material for training, for public  
performance, for church presentation  
or Christmas programs. They are with-  
in the technique of the young player,  
but should hold the interest of those  
more mature. An excellent addition to  
the brass repertoire.

*Festival Repertoire for Brass Quintet*,  
published by Rubank, full score \$2.50,  
each part .75

Here is a collection of fourteen  
brass works written for a very flexible  
quintet of brasses. Mandatory are two  
cornets and tuba for the top two  
voices and the bottom voice. The  
third part is available for F horn, E  
flat alto, or first trombone. The fourth  
part is available for second trombone,  
b.c. baritone or t.c. baritone. This  
collection includes adaptations from  
Scarlotti, Bach, Mascagni and Tcher-  
epnine as well as original works of  
Dieterich, Koepke, Ostransky, Walters,  
Beeler, Clair Johnson, Irons, Voxman  
and their arrangements. They are  
most suitable for high school brass

groups and are skillfully done. The  
variety of literature included should  
hold interest of any group.

*The Advancing Trumpeter* by Sig-  
mund Hering, published by Carl  
Fischer, \$1.00

This is book II of the Hering course  
for development of cornet and trum-  
pet players. It approaches develop-  
ment through interesting studies and  
excerpts from the masters designed to  
add to the player's command while  
holding his interest. It is my belief  
that the book will accomplish just  
that. Highly recommended.

*Twenty-Eight Melodious and Tech-  
nical Etudes*, by Sigmund Hering,  
published by Carl Fischer, \$1.50

Here are 28 excellent studies for  
the trumpeter and cornetist in a vari-  
ety of styles. They present an interest-  
ing array of development problems  
in style, rhythms and facility in vari-  
ous keys. An attractive challenge to  
the third and fourth year player.

THE END

### Book Reports

(Continued from page 40)

music for at least two complete pro-  
grams for almost any vocal combina-  
tions.

At \$4.00 the book will bulge the  
budget, but get around that and you  
have one of those books that really  
do help.

### The Clarinet Choir

(Continued from page 49)

band or a trio or quartet. A group  
of clarinet choir numbers can be given  
on a band program to provide variety  
to the program. The importance of  
this can be readily realized in view  
of the criticisms leveled at the band  
in the beginning of this article. Lastly,  
it offers a challenge to all clarinet  
players, particularly to those playing  
alto, bass and contra bass clarinets.  
Too often our present band arrange-  
ments do not tax these players enough  
to develop their techniques or keep  
up their interests. This problem is  
solved in the clarinet choir, for the

alto, bass and contra-bass clarinet  
parts are just as important (often just  
as demanding technically) as the  
soprano clarinet parts.

I would like to recommend the  
(Turn to page 75)



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## FLUTE QUESTIONS

(Continued from page 10)

register. The tenor is rich sounding but has a very wide finger spread and may be out of reach for small hands. There is also a bass recorder to complete the quartet.

The alto recorder is the instrument for which most of the music is written. Here are some that can be used for beginning flute students as well as recorders. By drawing upon this recorder music we are able to allow our inexperienced flute students to play selections that will help develop their musical taste.

*Eight Pieces* by Francois Couperin, arranged for recorder and piano by A. W. Benoy, 1.50, published by Oxford University Press, 417 Fifth Ave., New York 16, N. Y.

These pieces are also available with strings with optional piano. These would make an excellent program with half a dozen flutes playing in unison with a string orchestra.

*Two Works* for alto recorder (flute) and piano by William Byrd, arranged by Ferdinand Conrad, \$1.10, published by Moseler Verlag Wofenbittel, available from Presto Music Service, 154 Euclid Avenue, Hamburg, New York.

These are not very difficult, probably grade three, and contain many trills. It is never too early to introduce trills and these would be excellent for that purpose.

*Sonata No. 1 in F Major* by George Phillippe Telemann for two recorders (flutes) edited by Ferdinand Conrad, published by Moseler Verlag, Germany, available from Presto Music Service.

This Sonata is 'one of six and is

wonderful. It is about grade four to five. These are not published in separate parts but a double score which makes it easier for the players to stay together when first learning the music. Recommended for contest and concert.

*Sonata No. 5* for two recorders (flutes or oboes or violins) and piano by Jacques Paisible (about 1700) arranged by Wilhelm Friedrich, published by Hermann Moeck, Germany, available from Presto Music Service. These also are excellent duets and are easier than the Telemann, about grades two to four. Recommended for contest and concert.

## Exchange Concert Idea

(Continued from page 34)

cases. We left Hobart on schedule and fortunately arrived in Wheaton on schedule. We were led from the buses to a room for us to store coats and suitcases. From there to the auditorium where we rehearsed to familiarize the students with the acoustics. After rehearsing Mr. Anderson called the names on his housing list, and we matched our students to his. When this was finished we all went to our respective homes to clean up, put on our uniforms and have a delicious meal. We returned for an early tune-up, presented our concert and afterward had an evening of fun. The next morning the hosts returned our students to the bus and after many sorrowful goodby's, we were on our way back home.

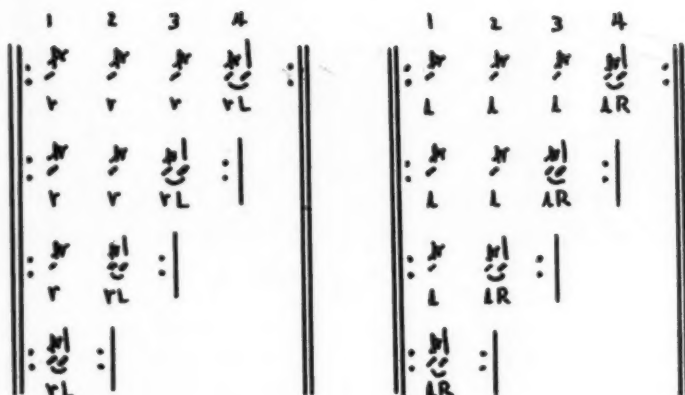
Two weeks later Wheaton returned their concert in Hobart. It was basically the same format, but the students by this time were more at ease with each other and really developed friendships that will last for many years.

Wheaton left the next morning but this was just the beginning of the friendly relationships between Wheaton and Hobart students and indeed Wheaton and Hobart parents. We have received many pleasant letters from Wheaton students, and parents of many families have written and visited each other since our exchange concert last spring.

Our exchange concert was a tremendous success: The band had the incentive to work hard which developed their musicianship, our recruiting program was strengthened, our *esprit de corps* was elevated and we created and developed lasting friendships.

If you have an open band calander we recommend you consider an exchange concert for your group. It's stimulating and fun for all.

# Chart No. 1



## THE PERCUSSION CLINIC

(Continued from page 14)

Do a succession of right and left hand flams, separately, working at a *forte* dynamic level going from a moderate rate of speed, to faster, back to the moderate rate of speed, to moderately-slower. **WORK FOR CONTROL.** Refer to chart #1.

To further develop the flam and gain control of same use the four, three, two, one patterns in chart #2. Again, use the same dynamic and speed factors as mentioned before.

The flam is an artistic elaborate musical device that demands — correct attention to and respect for — by the instrumental percussion performer. It must be developed methodically and technically before it can be applied to musical performance.

### Help Wanted

**NOTE:** Readers, please inform me of Summer Music Camps, Workshops,

and Instruction Schools in your area that will be offering instruction in percussion instruments this summer. I would like to have the name of the activity, the place, the dates, the type of program, to whom it will be offered and the names of the instructors involved. I want to bring this to the attention of all the readers of this column.

THE END

### Organ Talk

(Continued from page 59)

please remember, the "pro" didn't get that way over night; neither did he or she get that way by wishing. They haven't found a substitute for work (all of it) yet. Happy slaving!

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## Drum Major & Twirling

(Continued from page 16)

teach. We used a popular record for their twirling routine, rather than a march, and at their yearly gym show, it passed through my mind that if I could develop a sighted group that was as synchronized as these eighteen girls I would really have something. It was unfortunate that Naomi and her husband moved to Texas before this show. I know she would have been equally proud of their efforts. I might add that there were no drops of the baton, for to the blind it would have been most embarrassing to have had to feel around for a dropped baton in front of all those people. The twirls were kept simple for this reason, and consequently the blind developed self confidence. It is my opinion that they don't want to do anything before the public unless they are sure in their minds that it is the right way to do it which, of course, is the way it should be. One cannot be rushed in teaching these youngsters. The feeling of impatience and discouragement with yourself runs high and the impression that you aren't accomplishing much is with you often. However, when performance time comes you sit in amazement when you see all the twirls done correctly, in unison, and the whole routine looks beautiful! You suddenly have a very warm feeling and all your efforts have been worthwhile.

We had sixteen deaf girls in our class, and we felt it would be quite easy to teach them for they had sight and would be able to mimic our movements. However, it didn't take us long to realize that the important thing to this group was to make the baton go fast, disregarding definite body posture or baton pattern. We found ourselves yelling commands, then laughing at our own forgetfulness. To get the attention of everyone



A group of blind students from Colorado Springs, Colorado. Instructor is Joan M. Cowan at far right.

we flicked the light switch on and off. We learned some of their sign language, which they were most anxious to teach us, and that was a big help — to them and to us. Their gym teacher, Mrs. Mickey Smith, was our interpreter, and without her we would have been lost. All twirls were taught by count, and to correct some of the position, posture, and patterns, we would mimic them with much more exaggeration. This helped them understand how they looked to others, and improvement was on the way. From then on they learned rapidly. This year which marks my third year with them, the girls are twirling while performing a drill, and they are all very enthusiastic.

A twirling contest is held in the Spring at the school. I was asked by the School officials if I would object to their awarding a trophy in my name to the winner of each group. Needless-to-say I was most touched and felt very humble. The winner of the Joan Cowan trophy must win it three years in succession in order to retain it. However, they also received a medal, and this they kept. The youngsters are at the school until they are twenty-one so there is a good chance of the winner keeping the trophy. It

is a goal for them to work toward.

Batons for these youngsters were donated by civic organizations. Naomi and I made sure the batons were of the latest type as there was no need to have these students working under any more of a handicap than was necessary. The dimples on the batons are such a big help. These enable the youngsters to keep their hands on or near the balance, which is where the shaft is smooth. It is little things like this that are so helpful, as well as being decorative.

Twirling to these youngsters is also a morale builder, for they are learning something that most of them had never anticipated. In learning to twirl they are doing something normal youngsters can do, only the handicapped work at it longer and harder. Realizing the plateaus of the handicapped is important, just as patience is important. Put the two together and the results will be quite surprising. The handicapped that I worked with want no pity. They have their ups and downs just as we all do, and they manage to cope with them and understand their capabilities.

The time I spend with these girls is appreciated. It is shown in many ways — a gesture, a word, and especially a performance, they strive to make me proud of them. Teaching baton twirling, for me, holds more than the cash return. I enjoy teaching for I know what goals can be obtained with the normal wallflowers as well as the handicapped. Each of us has a handicap of some type although it is not always visible. I'm not striving for champions in the Art, for I already have them in every day life.

From the above it is apparent that twirling is becoming recognized as a valuable instrument in physical therapy, not to mention the other derived benefits such as development of integrity, sportsmanship, etc.

F. Z.



A group of deaf students from Colorado Springs, Colorado.



## The Clarinet Corner

(Continued from page 18)

arrangements have never been published. Men like Russell Howland of Fresno State and James De Jesu of New York continued to work perfecting choirs and arrangements. Incidentally, many of Mr. Howland's arrangements for the choir are now available through the *Interlochen Press* (National Music Camp, Interlochen, Michigan) while Mr. de Jesu's editions may be ordered through *Marhs*. One of the first published arrangements for the Choir was the *Havana Moon* from the *Caribbean Suite*. Written by Alfred Reed the number was commissioned by LeBlanc and published by *Hansen*. I am speaking of recent times because Mr. Howland has had some very effective things published by Selmer; many of these 1937 publications have been used as choir materials. Summy-Birchard has published two arrangements of Mat Betton, edited by Don McCathren. *Lady of Spain* arranged by David Jarcho and edited by McCathren has been published by *Fox*. These are light but useful arrangements. Mr. Lucien Caillet wrote *Poem* for a small choir which a demonstration group performed two years ago at the Mid West Band Clinic. Just recently the *Kendor Music Company* of East Aurora, New York published four arrangements of Mr. F. Sacchi; these include: *Air* from *Suite in D* of Bach, *Menuetto* from *Quintet in Gm* of Mozart, *Larghetto* from *Concerto Grosso* of Handel, and *Menuetto* from *Eine Kleine Nachtmusik* of Mozart.

Thus, we find the Choir becoming more popular because of better instruments, better players, proper teaching concepts and more suitable and abundant literature. Now, what of the instrumentation, the nature and makeup of the Choir?

I do not know just how far we want to go in standardizing the choir. It would, however, be wise to consider

a basic instrumentation of Bb clarinets in 2 or 3 parts, alto, bass, and contra-bass. This would be the essence of the choir. Just how many players to use would depend, I suppose, on the material available and the sound desired. At West Texas State College my Choir numbers 17 players. We use 12 Bb's, 2 altos, 2 bass, and 1 contra. One of my Bb players also plays the little Eb. Four players are placed on Clarinet Two and four on Clarinet Three. Two players are placed on what I call Clarinet One-A and two possibilities present themselves. Sometimes we are in a basic four part harmony but more often our arrangements use from 6 voices up to 10 and more. The Eb is used quite often but not on everything we play; for some music I feel that the Eb has the wrong sound. However, our little Eb is an integral part of the Choir. It is used and played with great taste. In so far as the contra-bass is concerned we use both the Bb and Eb and find both to be of great value.

Clarinet Choirs have been established in quite a few colleges and in more and more high schools. For a few years now Mr. Howland has been director of clarinet choirs at the High Plains Summer Music Camp in Kansas.

At our 1958 West Texas Music Camp (Canyon) we inaugurated our first high school camp choir; the group met with immediate success.

One may properly ask — why the clarinet choir? Choirs of instruments — brass, flute, clarinet, sax, percussion — present opportunities for blend, balance and intonation not present in the band. Students learn to listen to each other and begin that important process of compromise. Listening becomes all important for without it there can be no blend, balance, tone, or intonation. The Choir is thus a fine training center for high school and college clarinet sections.

The Clarinet Choir is also a wonderful medium of expression. Recent appearances of my own group plus others have convinced me that the Choir is capable of carrying a full concert program. For the composer and arranger the Clarinet Choir offers an interesting challenge; there is variety of tone and range for the arranger or composer to capture.

It is possible for almost any high school or junior high to organize a clarinet choir. There may be no altos, bass, or contra clarinets. Still, with some 10-12 Bb's a choir can be

(Turn to page 76)

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### The String Clearing House

(Continued from page 20)

*Alexander Severus Overture*; Pub. Mills Music; Price, Set \$1.50; Score 50¢ Parts 25¢

Excellent music in a fine arrangement for strings. Form, slow, fast, slow, fast. The music is interesting to all.

1st, 2nd violins, 3 position; viola, 1st position; cello, 4th position; bass 6th position.

Key G minor. Time 8:30. **GRADE III.**

### Flute and Strings

*Spinks, Charles; Suite for Flute and String Orchestra*, Op. 14, Pub. Mills Music. Set \$6; Score \$2.50; Parts 75¢

A charming six movement selection, cast in the old suite form but with a dash of spicy harmony and rhythm.

The flute utilizes the middle register almost exclusively. Print is large and clear.

1st and 2nd violins — 3rd position; viola, cello — 4th position; bass — 8th position.

Keys A, C# min., F, G, G min., C min., A maj. Time 16:30. **GRADE IV.**

### Piano and Orchestra

*Mozart W. A., arr. A. W. Benoy, Largo* from *Concerto in D Major* K. 537., Pub. Oxford University Press Price Full score \$2.25, solo piano \$1, all parts 25¢ each.

This fine arrangement of a lovely work closely follows the original ex-

cept for the extra parts for clarinets, trumpets and a violin III. These may serve as substitutes if oboes, bassoons, horns or violas are missing. (The arrangement in G major for piano and strings was reviewed in March.)

Scored for "A" clarinets and trumpets. The clarinet part has two staves, one to be used in lieu of oboes, the other in lieu of bassoons. (Bassoons are in tenor clef.) The trumpets in A also have two staves 1st is ad lib., the 2nd in lieu of horn. Horns are mostly "a due." Except for keys, the parts are not difficult.

First violin — third position; 2nd violin, 3rd violin (viola), viola, cello and bass (same part) all 1st position.

Key A Major. Time 7:30. **GRADE III.**

### Small Orchestra

*Blow, John, Overture and Ground in D minor*; Transcribed by Watkins Shaw; Pub. Oxford University Press; Price, Score \$1.75, Parts 45¢ each.

The Overture, found in the "Ode on New Year's Day, 1886, Is it a dream?" is fine orchestra music of the period, slow, fast, slow. The Ground is from Blow's "Venus and Adonis," 1682. The use of oboes to double the violin parts and the bassoon the cello part may be presumed in Blow's orchestra. Print is large and clear.

All strings, except bass, 1st position; bass 3rd position. Ed. note. Great D will have to be played 8th on the bass.

Key D minor; Time 3:20. **GRADE III.**

### Orchestra

*Willson, Meredith arr. Ted Petersen, A Child's Letter*, Pub. Distributors; Kendor Music, Inc., East Aurora, N.Y. Price — small orch. \$5.50, Large Orch. \$8. Extra Cond. 75¢, extra piano 50¢, string packet 2-2 (1)-2-2-2 \$2.50, extra parts 30¢

A little tone poem by the composer of "The Music Man" concerning a letter a child writes to his parents from summer camp. Scored for small orchestra except 3 saxes (alto tenor, baritone), 3 trombones and tuba. The saxes and tuba are optional. The piano part adds color to this interesting and effective music. This is not a novelty. The reed and bass parts are not technically difficult. A full score, even if more expensive, would have been a help to the conductor. Print is clear.

1st vl. — 6th position; 2nd vl, 3rd position; 3rd vl (op't viola), viola, cello — 1st position. Bass 3rd position.

Key of G. Time 2:15. **GRADE III.**

THE END

### Band M

(Continued from page 20)

The publisher "canonize" Bach printed as John page says John is still Johann C (and D).

ASE'S TOD, Staff, F. B. S. Mr. Tolma

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(A D)

## Band Music Laboratory

(Continued from page 22)

The publishers decided to "Americanize" Bach a bit, and his name is printed as John Sebastian Bach. The page says John Bach, but the music is still Johann Sebastian Bach. Class C (and D).

**ASE'S TOD**, by Greig, arr. Tolmage, Staff, F. B. \$4.00, S. B. \$6.00, 1958.

Mr. Tolmage has done an excellent job of giving us an arrangement of the simple, but beautiful, "Ase's Tod" from the Peer Gynt Suite. This number can be played by any band — written in C minor, there are no problems of technic that cannot easily be mastered. The emphasis is on style — a smooth, legato style of tonguing, and much attention to dynamics are needed. The brass entrance at letter "A" seems a little thin as compared to the opening in the woodwinds, so quite a full tone must be used at this point. Take care not to reach the climax until four bars before "C". The scoring for a gradual diminuendo to the end of the piece is very well done. Class C.

**LOCH LOMOND**, arr. Tolmage, Staff, F. B. \$4.00, S. B. \$6.00.

An easy, but pleasing, arrangement of a well-known Scotch folk song, Loch Lomond will be good fill music for any concert. Class C and D Bands will have no difficulty with the number as there are no technical problems, or extreme ranges in any instrument.

The melody is used predominately in the lower registers of the instruments and so a full, rich sound results. The solo instruments are the clarinets and saxes in the opening, and later joined by the flutes and oboe. After a very short transition the solo cornet has the melody. The accompaniment is so simple that care must be taken to avoid sloppy playing, especially at letter "D". Don't overdo the accents

in the accompaniment at letter "H". The baritone part, treble clef, has the wrong key signature of one sharp. The piece is written in Concert Bb and Eb. Class C and D.

**SERENADE TO SPRING**, Rodgers and Hammerstein Medley, arr. John Warrington, Williamson Music, F. B. \$6.00, S. B. \$8.00, 1958.

This number is a nice medley of three favorites, "It Might As Well Be Spring", "Younger Than Springtime" and "I Whistle a Happy Tune". Although there are no extremely difficult parts, either technically or as to range, the arrangement does have several interesting spots that need some attention. Don't let the "Spring Song" theme in the introduction be covered, but it must not dominate either. The Tempo di Schottische at letter A should be a bit faster than the opening Moderato. Again at letter F let the "Welcome Sweet Springtime" theme come forth enough to be noticed. Personally, I liked a bit of a ritard earlier than the one indicated one before letter G. At letter I, a little accelerando adds to the "Younger Than Springtime" part of the number, with a ritard one measure before letter J, and then A Tempo at letter J. Take care with the dynamics in the last eight bars as the ending can seem rather abrupt unless correctly done.

Although not serious in nature, the arrangement is well done and will make good program music. It is easy enough for class C and D Bands, and will be enjoyed by the Class A and B Bands.

**TWO EXOTIC DANCES**, from "Twinkle Toes Ballet, by Don Gillis, Mills Music, F. B. \$9.50, S. B. \$13.50, 1958.

This is a real interesting work. At first reading it was almost simple (with exception to a few spots, of course), but with further work you find more and more that can be done with the number. Although it is not a fantastically difficult work, I would recommend it for Class A and B Bands, mainly because it is program of "fill-type" music, and I would question the wisdom of having to spend many, many hours on the number. But for college bands and good A and B bands in high schools it will make an interesting number for the last half of the concert.

Written in C concert, it covers a wide scope of styles, rhythm and range. The clarinets have a few High F sharps, the flutes play the full three octaves from low C on up, the cornets have several entrances on high G and one Bb and they end the number on D above High C. There are



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three percussion parts that in addition to the standard bass and snare drums, tympani and cymbals parts, call for vibraphone, bells, xylophone, triangle, sock cymbals, tambourine, cow bells, temple blocks, and sleigh bells. At number 13 my percussion section claimed it would take eight players to play the part correctly. This type of thing makes the selection interesting providing you have an adequate instrumentation and players with enough maturity to meet the problems.

The first dance is very slow and sensuous, with many short solo entrances, almost always entering on the last half of the beat. Complete dynamic control is a must in order to bring out the solo spots. Many accidentals and interesting chords require some careful work in the middle section of the first dance.

The second dance is lively and spirited. At number 8 do not let the running 16's cover the melody in the oboes. Through most of this dance there is much going on in the background that must be subdued most of the time. From 15 on the excitement increases and everyone gets to "speak their piece." Class B and A.

**WAGNER SHOWCASE**, arr. Donald Moore, Mills Music, F. B. \$6.00, S. B. \$8.50, 1958.

Wagner Showcase is a medley of some of the best known themes from Tannhauser, Rienzi and Die Meistersinger. There are persons who object to this type of arrangement because of the feeling that just a portion of Rienzi falls so far short of really being Rienzi that it simply is not just to do it; and in a sense that is true. But on the other hand, for the band that is not capable of playing Rienzi at all, or at least, "as is", it seems that this type of arrangement has a real place in our literature if it can give the students a bit of the thrill of playing Wagner.

In Concert Ab and Eb, there are no real problems as far as technic or range are concerned, and if you know Wagner's music at all the tempos will be no real problem. The arrangement is full and has a good sound. Class C and D material.

### Reviews by David L. Kaplan

Highlights from "Say, Darling", Styne, arr by C. Paul Herfurth, FB 6.00, SB 8.00, Chappell, 1958.

Directors are discovering the worth

of these very attractive "highlights" arrangements. Incorporating most of the well known tunes from the shows these arrangements are effectively arranged for the Class C band. In this number the keys are Eb, and F with some accidentals. The instruments are in their conservative ranges. Say Darling, River Song, Dance Only With Me are some of the tunes. Nice Class C.

**Gigi, Selection for Concert Band**, Lerner and Loewe, arr by Robert Russell Bennett, Chappell, FB 7.50, SB 10.00, 1958.

One would normally expect these "selection" arrangements to be tough, many of them are. Not so here — the clever hand of Mr. Bennett is easily noted but the parts are not overly difficult. The clarinet is not too high nor is the cornet in the "screch" range. If you loved the movie and who didn't you will enjoy the music. The keys are Bb, Eb, G, F, and Ab with all of the well known tunes included. The parts are very clear. To be sure there are a couple of intricate passages in the woodwinds but they can be worked out. Class C and B and quite nice.

**Lemons and Limes, Bolero**, by De Leon and Quiroga, arr by Floyd E. Werle, Mills, FB 5.00, SB 7.50, 1958. Here is a colorful 3/8 bolero (in one) in the keys of Fm, F, and Bbm. The brass parts are not difficult nor high. Most of the work is in the clarinet.

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sax and flute (finger technique). Pro-gram contrast for Class B and good Class C bands. Clear print, colorful arrangement.

*Gaucho Carnival*, by Zacharias, arr by Floyd E. Werle, Mills, FB 6.00, SB 8.50, 1958.

The number is pleasant music in the South American idiom. A nine bar introduction leads into the theme, melodic and horizontal. The keys are Bb, and G. Although the cornet has some high note passages up to optional high Bb and the clarinet has a few mordents the parts are not really difficult. This Allegro can be effective when played rhythmically and with good taste. For good C bands.

THE END

## The Choral Folio

(Continued from page 32)

Riedel further reports: "[His music] is characterized by the interpenetration of imitative Renaissance counterpoint, saturated by musical baroque tools such as chromaticism, dissonances, effective pictorial motivism."

Wow! That sounds like some government office just took over. Nevertheless, don't let such scholarly musical jargon throw you. The music speaks for itself. Heinrich Schuetz lives not because musicologists can put impressive words together but because the music is so completely worthwhile.

We especially mention this group because they are so suitable for the average high school choir. None is too long or impossible. All three would make a wonderful grouping for any choral concert and Bravo for Schmitt-Hall McCreary, Johannes Riedel and company!

**THIS NATION UNDER GOD.** STAB and Narration, music by Glad Robinsan Youse, Octavo #798. Published by Bourne, Inc., 136 West 52 Street, New York 19, New York. 30¢. poser Youse has taken parts of

Here is a new patriotic number that should get a big play when people find out that it is available. Com-speeches from Jefferson, Lincoln, Theodore Roosevelt, George Washington, and Daniel Webster and welded them together in a most interesting and commercial piece. Behind the narration the chorus hymn the Battle Hymn of the Republic. An original poem concludes the number in a strong climax.

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Contents: "Rusty Buckles"; "Fare Ye Well, Inniskilling"; "Bannocks of Barley Meal"; "The Merry Month of May"; and 23 others.

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*New Program of Favorites. Soviet Army Chorus and Band conducted by Boris Alexandrov. One 12 inch LP disc Monitor #MP-540 \$4.98.*

This Monitor disc is mostly choral the duties of the band are that of accompanying the chorus. The music is typically Russian, spirited, and very well performed. The reproduction is superb. Highly recommended.

*"Winds in Hi Fi". Frederick Fennell and the Eastman Symphonic Wind Ensemble. One 12 inch Mercury MG 50173 LP, \$3.98. (Carol Dawn Moyer, mezzo, in the Rogers only).*

Contents: Grainger: "Lincolnshire Posy". Rogers: "Three Japanese Dances". Milhaud: "Suite Francaise". Strauss, Richard: "Serenade for Winds, in E flat, Op. 7". The well trained and balanced group here has the quality of an orchestral group, or chamber ensemble.

The six folk songs from "Lincolnshire" form a beautiful suite. Performed with sensitivity and gusto. The "Three Japanese Dances" by Bernard Rogers is full of color and action. Milhaud's "Suite Francaise," originally written for American high school bands, is presented here for the first time on discs in its pristine form. Mercury gives us wonderful undistorted reproduction. If this disc is put on stereo, it will be even a greater contribution. Highly recommended.

*Stravinsky: "Concerto for Piano and Wind Instruments": "Capriccio for Piano and Orchestra. Nikita Magaloff, piano; Orchestre de la Suisse Romande, Ernest Ansermet, conductor. One 12 inch London disc CS 6035. Stereo \$4.98.*

This Concerto is in three movements

and is with the Double Bases and Tympani. First performance at a Koussevitzky concert in Paris, on May 22, 1924, with Stravinsky as piano soloist. Igor Stravinsky has described the Concerto as "a sort of passacaglia on toccata. A worthy combination. The engineering is superb. The performance is above average with a warm, memorable recording of the Concerto. If your library does not have a recording of the "Concerto", this is highly recommended.

*"Meredith Willson's Marching Band". One Capitol Disc LP 1110, \$3.98.*

Six marches on one side, and a pop-pourri of eleven others in a medley entitled "March to Freedom" on the other side. The band has a big sound with a bright and dashing sound. I have included several reviews of band recordings in this issue, and this particular disc will serve as a popular one for "school musicians".

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## Films

**Introduction to Jazz.** One 16 mm film, toned in sepia. 1 1/4 reels, running time 12 minutes. Price \$55.00 including reel, can and vapor processing. Rental \$2.00. University of Calif., Berkeley, Calif.

In this film the imagination is king with the prominent bits and pieces in the historical development of this musical form being tied together and made whole by the viewer himself. The narration is entirely in blank verse which lends an aural impact to the entire production.

Thus, this impressionistic film is being presented with the hope that the serious interest it will impart in the jazz musical form will result in an excellent foundation of feeling and fact. Musically, the evolution of jazz music progressed in a sure line from its african origins through the "New Orleans" period. From 1895 to 1920 was the first distinct period in jazz development. The content of the film is divided into five movements: (1) The Arrival of the Negro in the U.S.; (2) Jazz is the sound of the human voice; (3) "New Orleans; (4) The Synthesis of the Music Material; and (5) Jazz Spread Across the world.

**Selected Negro Spirituals.** One 16mm film, sound, black-white. Time 10 min. Cost \$50.00 Rental \$2.00. Encyclopedia Britannica Films, Inc., Wilmette, Ill.

Produced by Atwood Productions. Three Negro folk songs: "Nobody Knows De Trouble I See"; "Joshua Fit De Battle Oh Jerico"; and "Deep River". Recommended for Junior and Senior High Schools.

**The Bb Clarinet.** One 16mm film, sound, black-white. Time 10 min. Cost \$45.00. Rental \$2.00. (color \$90.00, rental \$3.50). McMurry-Gold Productions, 139 S. Beverly Dr., Beverly Hills, Calif.

A film demonstrating the proper case and assembly of the B-flat Carinet. Useful in all groups elementary thru College.

The End

★ ★ ★ ★ ★ ★ ★

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## The Clarinet Choir

(Continued from page 65)

book, "The Balanced Clarinet Choir" which was written by Mr. Alfred Reed and published by the G. Leblanc Corp. in their educational series. It contains more information about the clarinet choir which will be of assistance to anyone interested in this field. Mr. Reed is also to be commended for his outstanding pioneering work in furthering the clarinet choir movement through his lectures, compositions, and arrangements.

Yes, the new sound, the Clarinet Choir, is playing a more and more important role in our musical life. I predict that in the years to come we will see even the smallest schools with balanced clarinet choir programs as a basic part of their instrumental program. When this day arrives, the "new sound" of the clarinet choir won't be a "new sound" any more, but it will be a sound that will thrill the listener and performer alike and assure the steady growth and progress of our instrumental wind programs.

The End

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## The Clarinet Corner

(Continued from page 69)

formed. I would propose that all high school and junior highs organize as best they can a choir. I can state with assurance that the benefits to the student, to the band, to the audience, and to the director will be completely rewarding.

### The Works of Gustave Langenus, Part VIII, The Langenus Method

We conclude this year's study of

the output of Gustave Langenus with a discussion of the *Langenus Method*. Next month we shall list the various solos, chamber works and texts which we have discussed and summarize our findings.

*Complete Method for the Boehm Clarinet, Part I*, (1923), 3.00, Carl Fischer, (88 pp). The Langenus Method represents a very important step in the development of text material for clarinet. It is here that we find the departure from the older and traditional texts of Baermann and Klose. As valuable as the older

texts were (and still are) they suffered from at least one point: they were too difficult and somewhat un-systematic for the beginner. Langenus thus instituted a more graded and progressive approach in his studies. It is also here that the "e" replaces the "open g" (with its attendant difficulties of weak embouchure and poor beginning position) as the starting tone. Part I is an excellent book with a wealth of information. Generally speaking, however, it moves a bit too fast for the average student. There are good exercises in fingering and special studies on certain keys; the material is quite thorough. For the talented student and as fine supplementary material Part I has great value.

Part 2, (85 pp) has many good duos but also scales, arpeggios, rhythm studies, and trill studies. The book is a thorough one containing exercises on abbreviations, fingers and tonguing studies, intervals and skips, high notes, all in a variety of keys. Excellent material for Grades 3-4.

Part 3, (118 pp) consists of virtuosos studies and duos. The duos occupy some 60 pages followed by one Bb clarinet trio, the beautiful oboe trio of Beethoven. The duos vary in calibre and style from the technical material of Cavallini to the melodic music of Mozart. The first 42 pages contain advanced routine chromatic exercises, tonguing and left hand studies, trills, arpeggios, a cadenza study and misc. etudes. Very valuable Grade 5 material.

### Addenda to Miscellaneous Solos

*Le Cygne (The Swan)*, (St. Saens) Ensemble Music Press, .60, (1933). Arranged in Concert G, this 6/4 Andantino grazioso has been placed in the low range. But for the key signature of three sharps and a few accidentals there are no difficulties. The range extends to E<sup>2</sup>. About 2 Grade 2-plus and good for teaching sostenuto playing.

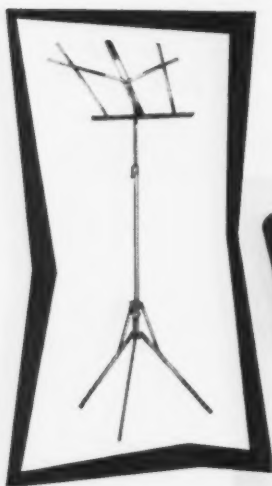
*Canzonetta from Violin Concerto*, Tchaikowsky, En. Mus. Press, 1.25, (1943). The edition is very clear and the music lays quite well for clarinet. Naturally the phrasing and overall interpretation will call for some work. The only challenging spots are the few turns and trills. In 3/4 Andante, concert Gm, the music is very beautiful for clarinet. Grade 3

*Chromatic Fantasia*, Bach, Ens. Mus. Press, .80, 1944. Here is another case where great music can be brought to the clarinet student via the transcription. The music is quite challenging, both intellectually and technically. Only the very best students will be able to tackle this music. Grade 6.

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### The Selmer-Mazzeo System Clarinet

Mr. Mazzeo is the esteemed bass clarinetist of the Boston Symphony and a teacher of wide renown. His system is an attempt to eliminate the dual service of the register key. Throat Bb is played with the "a" key plus any one of the ring fingers. This idea deserves our attention; more will be reported after a closer examination.

### The McIntyre System Clarinet

Also shown at the recent Southwestern MENC Convention in Wichita was this system which again attempts to separate the service of the speaker and throat Bb. The throat keys are eliminated. Throat g# is played 3rd finger left, "a" is 2nd or 2nd and 3rd left, while "Bb" is 1st, 2nd, 3rd left or 1st and 2nd. More will be said about this system.

### New Music Reviews

Space prohibits any long discussion here but next month we shall discuss the Clarinet Choir arrangements of F. Sacchi (Kenfor Music), the Osborne Rhapsody for Clarinet alone (Peters), and the Don McCathren Solo Series (Schmitt).

THE END

### Double Reed Classroom

(Continued from page 24)

upon which you are playing? Just remember — our approach to what we are doing is half the battle won. *It is just as easy to learn to play well as it is to play poorly.*

### Something New To Think About

Communications from north, south, east and west have brought to my attention the growing interest in double-reed instruments and the need for closer relationships and discussions of problems, necessities and adequate listings of music and materials for double-reed players.

Band Camps in the summer bring together groups of students and teachers interested in double-reed instruments. There you will find enthusiastic groups from various sections of a state or states, not only playing but discussing certain aspects of double-reed playing as pertaining to their winter environment. When the busy winter activities are upon them, they find time for discussion with the small groups of players in their individual schools.

Webster defines a club as "an associ-

ation of persons for the promotion of some common object — jointly supported and meeting periodically." So it seemed that a more concerted action was needed to keep alive this flame of enthusiasm kindled during the summer months and now ripe for a larger group and an organized action. So was born the idea for a club devoted exclusively to the problems and interests of double-reed players.

A small nucleus for a club for double-reed players has already been established. With the growing interest for such materials, the club is now ready to enlarge its membership throughout the country.

The club is under the sponsorship and guidance of an established double-reed center — REBO MUSIC CENTER, 425 East Alameda Avenue, Denver 9, Colorado. Membership in the club is \$1.00 per year and anyone interested in double-reed instruments is eligible for membership.

A pamphlet published six times yearly will be issued to members. This will contain information, a short discussion and listings of music, new and old, pertaining to double-reed instrument needs.

Upon receipt of dues with name and address of applicant, a member-

(Turn to page 78)

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**FOR SALE: NEW GERMAN DOUBLE** French horn; gold brass, string action, with case. Made by Sander of tuba fame; \$250.00. Fred Leitsinger, 22 Grew Avenue, Roslindale 31, Mass.

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**BASSOON REEDS: \$1.25 EACH. PROFES-** sionally made and tested by William Koch, 22 years solo bassoonist U. S. Marine Band, 6238 14th Ave. South, St. Petersburg 7, Florida.

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**FOR SALE: SEVENTY ALL WOOL BAND** uniforms, complete including coat, trousers, hat, white twill belt, and shoulder braid. Color: royal blue trousers with red on white leg stripe, red military style V-neck coats and red hats. Nine white wool majorette uniforms with white fur hats. Price \$10.00 per uniform plus transportation charges. Sample sent on request. Also twenty-four older uniforms, same color, slightly different style. No reasonable offer refused. Contact Mrs. Forrest Albright, Route 5, Alliance, Ohio.

**FOR SALE: BLACK WOOL WHIPCORD** uniforms, trimmed in gold. Military style, double-breasted jackets, peaked military cap. 55 jackets, 35 skirts, 22 trousers, 66 hats. Also white and gold conductors uniform. Price \$500.00. Write: Charles H. Quigley, Music Director, Hand High School, Madison, Connecticut.

**FOR SALE: TIES, ALL WOOL, WASHA-** ble, 24 colors, \$12.00 per dozen. Send \$1.00 for sample in black. Gloves, white cotton, for parade wear. \$6.00 per dozen. Send 50¢ for sample pair Highland House, Box 20, Ithaca, New York.

**FOR SALE: FIFTY WOOL BAND uniforms,** narrow double-breasted coats with gray pants, drum major and majorette uniforms. Any reasonable offer considered. Write: A. A. Tuck, Cherokee High School, Cherokee, Oklahoma.

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## The Band Stand

(Continued from page 38)

Force Bandsmen's Association

As can well be understood after reading the above imposing list of Member Organizations, the National Music Council will help the many thousands of individuals representing to speak and be heard in solving the present and future problems in this musical in America. As members of the College Band Directors National Association we should be proud of this forward-looking step taken by our organization. May we look forward to both gaining much information and guidance as well as making our own significant contributions!

THE END

## Double Reed Classroom

(Continued from page 77)

ship certificate will be issued and a simplified fingering — chart — "Mechanics of the Oboe" or "Mechanics of the Bassoon" (which ever specified) will be included. Additional charts are priced at .50 (fifty cents) each. It is hoped that this club will prove of great benefit to club members and all those interested in playing or the promotion of good double-reed players. Through such a club, listings of double-reed materials and music should become available to all throughout the country. Think it over! So long for now. See you next month.

THE END

## American String Teachers

(Continued from page 58)

Like "readin', writin', and 'rithmetic," strings, winds, and choral experiences are equally essential in the child's right to music. May Menlo Park continue to make music for a long, long time.

Miss Lucie Landen, incidentally, has been top officer in the California Unit of ASTA, which has thrived with vigor under her infectious leadership. Because of her and others of similar cut, ASTA is the outstanding string organization it is. Are you a string player or teacher? Do you belong to ASTA? If not, why not? Why not write for a membership blank, now?

THE END

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